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TRANSCENDENTALISM AND SOCIAL CONTEXT AS MEANING IN THE MUSIC OF CHARLES IVES: A CASE STUDY OF *THE THINGS OUR FATHERS LOVED*

BY

MICHELLE CAROLE BOZYNSKI

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of MASTER OF MUSIC

IN

MUSICOLOGY

DEPARTMENT OF MUSIC

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FALL 1995

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ABSTRACT

Social context, including discussion of philosophical and literary environments as well as social convention, attitudes and roles, has become increasingly examined within musicological discourse and is explored in this study of American composer Charles Edward Ives (1874-1954). To date, such a discussion has rarely gone hand-in-hand with an examination of Ives's music or, more particularly, his musical language. This study, therefore, focusses on the influence of context on Ives's music making.

As a composer reacting against European musical authorities and as one living within the rigid social conventions of nineteenth-century middle-class America, Ives used his music as a vehicle for exploring his identity. A male child of that time and place, Ives was groomed to become a successful business man and family "breadwinner." But, as the only child of an experimental band master, Ives also became a musician and had to endure, at least in his mind, the gender stereotyping associated with his art. Ives's life, therefore, had two paths and attempted to reconcile the duality.

Ives's musical sphere, isolated from his business life, provided Ives with a method of interpreting himself and his context, as he states in his own prose, as distinctly "American." What this meant for Ives and how this could be accomplished have been interpreted here in Ives's embracing of America's past through the nineteenth-century philosophy, American Transcendentalism. Turn-of-the-century American literary movements, rooted in this ideology, encouraged Ives's use of American events, environments, etc. as

subject matter, as well as his quoting from familiar American folk-tunes within his music. Further techniques involved the musical layering of ideas, again rooted in American local colour, while emphasizing a morality common within the nineteenth-century transcendental doctrine, the turn-of-the-century American literature and Ives's early-twentieth-century music. The song *The Things Our Fathers Loved* (1917) was the test case for this examination.

In conclusion, the study addresses the issue of Ives's identity as male musician and offers a point of departure for such gender-influenced investigations of his work.

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INTRODUCTION

Discussions of social context — from the examination of political, economic, literary or philosophical environments to that of social attitudes, conventions, or what Judith Tick calls "grammar"[1] — have found their place alongside the traditional forms of musicological discourse in the study of composers and their work. The study of the American composer Charles Edward Ives (1874-1954), begun in the 1950's with the biographical work of Henry and Sidney Cowell,[2] has flourished in areas of "contextualization" and other socially-based analyses. While current trends in music theory show on-going musical analysis of Ives's work — such as Lora Gingerich's 1985 examination of motivic designs and J. Philip Lambert's 1990 study of post-tonal interval patterns — other music scholars have pursued psychoanalytical discussions, as in Stuart Feder's study of the father/son relationship and Rosalie Sandra Perry's focus on nineteenth-century American social influences. Most recent literature has also reexamined and expanded upon the earlier work of Frank Rossiter, in which social influences and prejudices were first investigated. Judith Tick's article in *Musicology and Difference* is one current example and leads from Rossiter to discussions of socio-sexual issues, including gender ideology and aesthetics.[3]

To this point, however, the interpretation of the composer and his world has not gone hand-in-hand with an examination of the music or, more particularly, of Ives's musical language. In almost every case, the examination of Ives has involved social interpretation or musical analysis, not both. There are a few exceptions in the

literature, the most recent being Larry Starr's study of Ives's stylistic diversity.[4] Here, though reference to Ives's well-known mentors, such as his father, George Edward Ives, and his Yale composition professor, Horatio Parker, is integrated into a discussion of the music itself, fundamental issues of social context are not adequately addressed.

What has been missing from Ives literature has been a greater link between the composer's life and experiences, and his music: how Ives was influenced by his social surroundings and how that context finds its way into and gives meaning to the music. As Steven Feld suggests in his article "Communication, Music, and Speech About Music," social context gives the music a "frame" and therefore makes it meaningful. As "music has a fundamentally social life," it must be understood in those terms.[5] Even Pierre Boulez suggests that "the origin of [Ives]'s music, of his invention, is to be found in the surroundings of his life."[6] A contextual understanding of the music can, therefore, reveal something about how and why the music communicates with and is meaningful to the listener if not, specifically, what the music communicates. And, while Charles Seeger suggests that the music reveals "the feeling of reality," any determination of the details of a composer's intentions for communication through music remains suggestive at best. Music can, however, communicate identity — that is, "sameness or difference of character as it exists amongst makers, makers and listeners, persons and groups."[7] In other words, music can draw attention not only to how and why the composer communicates but for whom the music was intended. In this case, Ives's intended audience was the

American people in general and the New England community in particular, though he may have hoped that his music would reach others beyond America's borders. Through his music, Ives hoped to identify with his audience and find his place within this community.

Discussion of Ives's music has resulted in a widely-known debate about Ives's position within the American musical community. While most scholars agree that Ives's musical agenda and the resulting innovations are, most directly, a product of his father's influence and of his rejection of the European musical tradition, opinions vary as to Ives's role in music history. Some scholars understand Ives as the first composer "whose work stands essentially outside the received tradition," while others take a more emphatic stand by considering Ives to be the first to have developed a uniquely American musical tradition.[8] The latter has been effectively questioned as the definition of "American" in musical terms continues to be explored.[9]

The story of Ives as American composer is made complex by Ives's seemingly deliberate separation from surrounding musical life — from the imported music of Schoenberg and Stravinsky and from concert-hall music in general. This fact has raised further questions regarding Ives's role in the American art-scape as with Howard Becker, in his book *Art Worlds*, who defines Ives as a "maverick," an innovator but, 'in some sense, an artistic recluse.[10] Becker's and further purely sociological investigations of Ives, as a pioneering American artist or as "other"[11] to the global artistic community, are in themselves meaningful and engaging.

Along with these investigations and in attempting to further understand Ives as an American musician and sociological phenomenon, many of these scholars have hinted at parallels between Ives's musical, and America's physical frontier. Into the nineteenth and twentieth centuries, the values if not the reality of the American frontier experience has remained alive in the American people.[12] For many, from modern-day farmers to entrepreneurs of business, the images of the first settlers and the spirit that enabled them to conquer a new world are a part of a proud heritage. These images of the past have provided motivation and a willingness to honour this tradition through hard work and dedication. In this way, the harsh frontier of the American past became the boardroom where mergers were made or the musical world where America had yet to make its mark. At the turn of the century, the wilderness to be conquered was the urban jungle, the realm of traditional music, or any such hurdle. The "frontier," in these terms, was that place of toil where the pioneer succeeded or was consumed. As a "frontiersman," survival would be achieved through ingenuity, courage, strength and innovation. And in this way, Ives may have considered himself a frontiersman — a pioneer in developing the American musical mark. His search for new musical challenges and creative invention reflects a widely expressed American desire for progress, productivity through ingenuity, and self-determination. The parallel may continue if we consider that, as America searched for its identity in the nineteenth century — through Civil War, industrial development, etc. — so did Ives, we may suggest, search for identity through musical experimentation. And,

while scholars such as Dujmic, Wiecki, and Lambert suggest that Ives's music represents the beginnings of an American musical world, Ives confirms in his prose his desire to write "American music." The issue of Ives's music as "American" will be explored in the further discussion of Ives's personal and musical agenda.[13] To this point, one goal of this study is to encourage consideration of such socially-based issues, and how these come to influence Ives's music making.

To do this with any success, while maintaining a focus acceptable to the boundaries of this study, we must limit and define the areas of social context to be investigated. Ultimately, an examination of nineteenth-century American social conventions and philosophies will provide the focus of the discussion. Ives's greatest ideological influence, American Transcendentalism, must be considered in detail as its influence on Ives's philosophical development, as well as his search for personal identity and his musical development, become important to our discussion. The link between transcendentalism and Ives's developing musical language, however, has not yet been made clear within current Ives scholarship. A second focus of this study, therefore, must involve an analysis of the music in these terms. The discussion of the relationship between art and context must set the stage so that a strategy for musical interpretation can be defined. To do so, the initial paragraphs of Chapter 1 will provide family background and introduce specific areas of interest to our investigation, while the remainder of the chapter will address a more detailed discussion of Ives's social, artistic and intellectual environment. This investigation

will provide the impetus for Chapter 2, where these ideas will be understood in light of the music itself.

NOTES

[1]Social "grammar" in these terms refers to the set of implicit rules which is relevant or appropriately applied to a particular group. Here, we will discuss the social "grammar" of turn-of-the-century New England. For more information on Tick's specific discussion, see: Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Ruth Solie, ed., Los Angeles: University of California Press, 1993, p.84.

[2]Henry and Sidney Cowell, *Charles Ives and His Music*, New York: Oxford University Press, 1957.

[3]Lora Gingerich, "A Technique for Melodic Motivic Analysis in the Music of Charles Ives," in *Music Theory Spectrum*, vol.8, 1986: 75-93; J. Philip Lambert, "Interval Cycles as Compositional Resources in the Music of Charles Ives," in *Music Theory Spectrum*, vol.12, no.1, Spring 1990: 43-82; Stuart Feder, for example, *Charles Ives: "My Father's Song,"* New Haven: Yale University Press, 1992; Rosalie Sandra Perry, *Charles Ives and the American Mind*, Columbus: The Kent State University Press, 1974; Frank Rossiter, *Charles Ives and His America*, New York: Liveright, 1975; Tick, "Charles Ives and Gender Ideology," pp.83-106.

[4]Maynard Solomon, "Charles Ives: Some Question of Veracity," in *Journal of the American Musicological Society*, vol.40, 1987: 443-469; Larry Starr, *A Union of Diversities: Style in the Music of Charles Ives*, New York: Schirmer Books, 1992.

[5]Steven Feld, "Communication, Music, and Speech about Music," in *1984 Yearbook for Traditional Music*, 1984: 12, 1.

[6]Quotation by Earle Brown in H. Wiley Hitchcock and Vivian Perlis, *An Ives Celebration: Papers and Panels of the Charles Ives Centennial Festival-Conference*, Chicago: University of Illinois Press, 1977, p.61.

[7]Feld, "Communication, Music, and Speech about Music," pp.1, 7, 11, 13; my emphasis.

[8]Robert Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, New York: W.W. Norton & Company, 1991, p.148; Eric Salzman, *Twentieth-Century Music*, New Jersey: Prentice Hall, 1988, p.134; Nina Deutsch, "the Ives of the World seen and unseen," in *Music Journal*, vol.32, Sept. 1974: 10.

[9]J. Peter Burkholder, *Charles Ives: The Ideas Behind the Music*, New Haven: Yale University Press, 1985, pp.22-26; Cowell, *Charles Ives and His Music*, p.7; Rossiter, *Charles Ives and His America*, p.126.

[10]Howard Becker, *Art Worlds*, Berkeley: University of California Press, 1982, p.233.

[11]Ruth Solie, "Introduction: On "Difference"," in *Musicology and Difference*, p.2.

[12]Edward Halsey Foster, *The Civilized Wilderness: Backgrounds to American Romantic Literature, 1817-1860*, New York: The Free Press, 1975, pp.26-27. Foster quotes the nineteenth-century New England journalist and editor, Samuel Bowles in a 1865 article called *Across the Continent*. The reference suggests that the image and spirit of the American Frontier was very much alive even as much of New England and the rest of America was settled and even urbanized.

[13]Dunja Dujmic, "The Musical Transcendentalism of Charles Ives," in *International Review of the Aesthetics and Sociology of Music*, vol.2, no.1, 1971: 94; Ronald V. Wiecki, "Two Musical Idealists—Charles Ives and E. Robert Schmitz: A Friendship Reconsidered," in *American Music*, vol.10, no.1, Spring 1992: 4; Lambert, "Interval Cycles as Compositional Resources in the Music of Charles Ives," p.43; Charles Ives, *Essays Before a Sonata and Other Writings*, Howard Boatwright, ed., New York: W.W. Norton, 1962, pp.79-81; Morgan, *Twentieth-Century Music*, p.148.

CHAPTER 1: IVES'S SOCIAL CONTEXT — A REEXAMINATION

Some Social and Family Background Information

Ives grew up in post-Civil War America among New England abolitionists, where the remnants of rigid Victorian social and moral order maintained a strong hold on middle-class action and word. While much of New England, including the Ives family, had taken an active role in the abolition of black slavery,[1] the issue of human rights in America had only begun to be addressed. The explosion of American industry following this war — the development of private enterprise, railroads, the telephone — exacerbated the uneven distribution of capital and the increased gap between social classes. Urbanization made increasingly apparent the distinction between classes as the wealthy and the less fortunate began to live in closer proximity. By the 1900's, the industrial capitalism that had brought business opportunities and economic prosperity to some also brought poverty, exploitation of labour, and an increase in urban population which resulted in urban slums.

Combatting the injustices of nineteenth-century industrialization were middle-class New England communities dedicated to social reforms and motivated by a spiritual and moral conscience. While the Ives family chose to seek reformation through their Unitarian faith and through assistance at a community level, on a larger scale, a purely socially-motivated movement developed. Through wage reforms, the government began to regulate labourer work conditions, hours, wages, etc. as well as establishing a minimum

age requirement. "Progressivism,"[2] as the movement was later called, blossomed with the turn of the century. Ideally, the movement, as Strayer states, aimed to create a "utopian state of Christian socialism" where the progress of science and industry would lead to "the good life:" that is, "the transformation of society into a rational and planned one in which inequality and injustice disappeared through the realization of spiritual ideas." Utopia in this sense meant the ability to plan and change society, to build a "good" society through reason and science.[3]

From the small town of Danbury, Connecticut, Ives's grandparents had taken an active role in late eighteenth and nineteenth-century New England social development and embodied much of the moral idealism, religious consciousness and economic stability associated with their position as community leaders. From this family past and his upbringing, Charles gained strong convictions concerning individual freedom, appreciation for the abolitionist's struggle as well as enthusiasm for American patriotism. As J. Peter Burkholder suggests, "the Ives family had a long tradition of taking matters of religion and related questions of philosophy, ethics, and social justice very seriously."[4] For the Iveses as for many members of these Victorian communities, religious thought had an important role and permeated all aspects of daily life. And, thought led to action in the Ives household as in one instance when Ives's grandmother, Sarah, "led a group of women ten miles on a march to rescue a fugitive slave and 'raised so much hell that they let him go'."[5] While the family's social position enabled Ives to reap many of the benefits of American life, their convictions required action and

leadership. Ives's childhood, in this way, was a study in his family's and his community's social and moral conventions and he was raised so that he could someday assume his role as an adult male and leader within this society.

Ives's childhood as the son of a Civil War bandmaster and musician, however, was one of musical consciousness, innovation and experimentation. While the rest of the family taught intellectual freedom but accepted social conformity, George Ives taught his son artistic freedom and an appreciation of unconventionality — specifically in musical terms. Well-known stories of George's dissonance experiments and quarter-tone lessons reveal the atmosphere in which Charles's musical development was fostered.[6] Within this realm, Ives was encouraged to question rules and roles. Ives was greatly influenced by his father's personal and artistic convictions.

Therefore, within the sphere of family influence, Ives received conflicting impressions about life, lifestyle, social conduct and community responsibility. In the realm outside of his father and music, Ives followed the social conventions of his family and the appropriate or "proper" course for a young, aspiring middle-class male. Indeed, Ives's life outside of music included the "right" childhood sports, the right school, the right girl, and the right career. From baseball star in grade school to Yale graduate (1894-1902), Ives's life embodied perceived American ideals and he took pride in his efforts to be a "good American."[7] And, though Ives took composition with Parker in his final two years at Yale,[8] his course of study consisted primarily of the Liberal Arts — the correct path for a

budding social leader. Following graduation in 1898, Ives kept his connections to Yale through his writing of popular musical ditties such as *The Bells of Yale* (publ. 1903). In this sphere Ives's music had, as Rossiter suggests, "a utilitarian purpose: the strengthening of the bonds of collegiate fellowship."[9] Ives's musical talents would be used to promote fraternity and, in this sense, the social class structure that Yale embodied. Only in this way was Ives's musical self accepted and his public position not compromised, within the confines of this social realm.

Ives's role in this sphere would become more defined as, by the end of his Yale term, he met and began courting Harmony Twichell, the daughter of the respected and prominent minister, Joseph Hopkins Twichell. They were married in 1908. With this event, Ives became committed to a family life and his socialized role as provider became a primary consideration. As Rossiter points out: "marriage was the time when the Yale man put away childish things like music."[10] His music would become "play" to the "work" of bread-winning. The instability of a musician's life would not be sufficient or acceptable in supporting the daughter of a renowned Yale graduate; and, the search for an appropriate career began with a clerk's position at a New York insurance company — a position secured by another family member.

In his world outside of music, Ives achieved much success. Ives became a leading insurance writer and advisor with articles such as, "The Amount to Carry — Measuring the Prospect,"[11] in which he introduced methods that have become the foundation of insurance practise and are quoted in these terms even today. Ives's public and

business successes were in sharp contrast with his private and musical questionings. Lack of recognition through much of his life, despite self-publication, encouraged a limiting of his experimental and vulnerable self to his private places of musical composition. Of his public sphere, only Harmony and occasionally Julian S. Myrick, Ives's thirty-year business partner, were allowed to cross the line with Ives and enter this realm.[12] Ives the musician — who experienced the beautiful countryside of which Henry David Thoreau's *Walden* speaks and the small, familiar streets around his Danbury home — was "other" to the man who embraced Yale tradition and fraternity, and who met the challenge of the highly competitive and cosmopolitan business of insurance.

Living this duality and maintaining a balance between the two spheres would be a difficult task. While one was an isolated space of experimentation and exploration,[13] the other was a realm of expectation and conformity, where acceptance and identity were dependent on leadership and success. Ultimately, a near-complete division of these two spheres was the result. The private and protected life of music and home would not invade or be invaded by the exterior and public life of the big-city businessman. Ives's social context, then, promoted and encouraged his divided life. His life may have reflected social dualities within nineteenth-century New England — where the struggle between convention and innovation, tradition and progression, rural and urban life, would flourish. How these dualities are revealed in artistic and literary expression, how they affect Ives's response to his context, and how this influences the

development of his musical language, are all important issues to be addressed as we proceed.

The Duality of Ives's Nineteenth-Century New England Life — the Physical and Social Environment Interpreted through Literature

Ives's life — a childhood of conflicting ideologies and a resulting adulthood of division and duality — finds parallels in contemporary images of New England. In Ives's business life, impressions of social codes, tradition, elitism, culture, and the realm of the prosperous urbanite dominate. In his musical realm, which encompassed home and in a sense security, images of the country, nature, humility, simplicity, democracy and freedom from convention, were the driving force. The developing New England literature of the nineteenth century was shaped by the same forces as was Ives and, in many cases, describes similar social and environmental distinctions. By doing so, the literature corroborates Ives's own divisions and acknowledges the impact of such distinctions on artistic expression — though it must remain clear that these distinctions are neither absolute nor can we presume that literary sources always convey social realities. In our discussion of the literature, however, the writers presented serve as examples within their literary genres and are known for their accurate (though sometimes leaning towards the idealized) representations of social and/or physical environment. In addition, in the case of our first example, Ives's philosophical development and musical interpretation of physical surroundings were influenced by direct contact with that literature. The literature,

then, provides us with a further method through which Ives's context may be discerned and discussed. The following examples not only suggest that this duality existed but that writers and others recognized and even lived within one or both spheres.

Some of the most reflective images of New England country life, of Nature, of the physical environment, come in the middle of the century from the transcendentalist writer Henry David Thoreau. Images such as these left their mark on Danburians and other New Englanders, including the Iveses, who saw images of the 'ideal' in their own surroundings and in Thoreau's description of Nature. In the following passage, Thoreau describes his New England, an element of Ives's more private world, and the beauty of Autumn:

> We had a remarkable sunset one day last November. I was walking in a meadow, the source of a small brook, when the sun at last just before setting, after a cold gray day, reached a clear stratum in the horizon, and the softest brightest sunlight fell on the dry grass and on the stems of the trees in the opposite horizon and on the leaves of the shrub-oaks on the hill-side, while our shadows stretched long over the meadow eastward, as if we were the only motes in its beams. It was such a light as we could not have imagined a moment before, and the air also was so warm and serene that nothing was wanting to make a paradise of that meadow. When we reflected that this was not a solitary phenomenon, never to happen again, but that it would happen forever and ever an infinite number of evenings, and cheer and reassure the latest child that walked there, it was more glorious still.[14]

Thoreau interpreted Nature as both a physical and a symbolic place. As the writer of *Walden* — an account of isolation and survival in New England's woods through faith in oneself and a desire for unity with God and Nature[15] — Thoreau established a fundamental link between transcendental spirituality and the natural environment. Ives's music would be influenced by Thoreau's interpretations[16] and by his transcendental doctrine of the 'inner light' — that enlightened state which united man with God and Nature. From Thoreau's journey into Nature arose transcendental images of the 'self-reliant' man that reflected the dynamic history of the frontier where the "American explorer" thrived.[17] This idealized frontiersman would be associated with images of determination, ingenuity, strength and freedom. For Thoreau, the explorer's life was one of harmony with the natural and spiritual surroundings where, as an innovator and creator, he could exercise his beliefs freely and without constraints. Indeed, for many readers, Thoreau personified this ideal. As a frontiersman of the transcendental plane, his journey into the woods was also a journey into the self. Such a journey brought forth a rebirth or a rediscovery not only of the self but of one's place within this natural/spiritual sphere as well as, but to a lesser extent with Thoreau, within one's greater social context. This rebirth, interpreted as a "rediscovery of the common"[18] was, as Bowers indicates, a "self-realization [that] depended upon the harmonious reconciliation of two psychological tendencies: first, [one's] desire to embrace the whole world and become one with that world; and second, [one's] desire to remain unique and separate, and to be responsible only to [one]self."[19] Ives, in his search for identity, seems to have desired

this self-realization though, in his case, the reconciliation of the two tendencies was a difficult one.

While Thoreau's ideal New England was a private world of self-examination, late nineteenth-century New England was also a place where the cosmopolitan middle-class lifestyle reflected images of social, cultural, and economic prosperity and where capitalism and competition with old world standards reigned. Though New England had achieved political independence and general economic autonomy from Europe, it continued to be strongly influenced by European social and cultural conventions and codes. From fashion and manners to music and education, New England was in the role of younger sibling to Europe's established social norms. Style as well as art from Paris was the rage, as seen in *Harper's Magazine* among others. Books on proper etiquette and social behaviour were published and devoured by those wanting to remain continental or "civilized" in this new world[20] — that is, those more interested in the cosmopolitan than the wilderness or rural lifestyle that America, even then, primarily offered. Universities and educational institutions, as well as other social forums such as concert halls, were distinguished by the number of European experts that frequented their establishments. And, for the more affluent, education abroad was highly desired.

Both this nineteenth-century cultured and cosmopolitan lifestyle, and the more rural and vernacular New England images, have been captured by novelists such as Louisa May Alcott (1832-1888). Louisa, daughter of transcendentalist Bronson Alcott, offered such images in her famous novel *Little Women* (1868). With great

detail, Louisa described the virtues of the four protagonists, the simplicity of their modest home in a small village and their strong moral convictions. Countering these are images of the girls' adventures into the American middle-class world of culture and prosperity to which they were, as members of an old New England family, affiliated. On one hand, *Little Women* is a reflection of, as Ralph Waldo Emerson would suggest, the 'ideal' life of middle-class rural New England. Martha Saxton describes how writing *Little Women* made Louisa "re-creat[e] her past into shapes and pictures of what it should have been. She summoned up her adolescence and put it into an ethical order."[21]

On the other hand, it also demonstrates how Louisa, a child of the New World, continued to marvel at and be well versed in the European-born social graces of the time. In a lesson about the rules of cosmopolitan fashion, one of the girls was

> turned into a fine lady. They crimped and curled her hair, they polished her neck and arms with some fragrant powder, touched her lips with coralline salve, to make them redder. They laced her into a sky-blue dress which was so tight she could hardly breathe, and so low in the neck that [she] modest[ly] blushed at herself in the mirror. A set of silver filigree was added, bracelets, necklace, brooch, and even earrings.[22]

The environment of imported conventions was kept separate from that of an American rural life where duty to the family and carrying one's life's burdens were considered, in an almost frontiersman-like fashion, "good for health and spirits, giv[ing] us a sense of power and independence."[23]

The characters of this novel, then, lived a duality. In expressing how, even in its literature, different spheres of nineteenth-century New England life could be revealed and experienced by one family or one person, so can we more readily understand how Ives could have lived his own social duality. If we accept the images of social codes and conventions as reflections of New England's perceived social ideal, but understand that Louisa's description of the peaceful and moral rural life reflects what writers thought life "should have been," we may consider that living some version of this duality — in general terms, striving at once for one's moral and social ideals — was a reality for many members of the middle class. As Louisa expressed her duality for her readers, so did Ives attempt to reconcile his worlds.

It is notable, however, that Ives does not seem able to express his dual life within his own form of artistic expression. Though we find evidence of social reform, family heritage, and natural environment in Ives's musical works,[24] rarely are images of Ives's business world revealed. This division of spheres, therefore, had a conscious and deliberate influence on his music. Ives believed strongly that American music and his music should be for and about the, in an idealized sense, "common people"[25] and their ordinary lives in everyday America — that is not primarily, as was Ives's perception of most European music, for or about the wealthy, the elite or music impresarios. In other words, Ives's music would keep to the realm of his private and perhaps morally-determined life and use as its subject matter his ideal images of that realm: of Nature, of

country life, of the "ordinary citizen"[26] of New England. And though, as Feder indicates, Ives was able to "establish and practic[e] a pattern of creativ[ity] in the context of multiple lives,"[27] his musical creativity was focussed within the one sphere.

The task of reconciliation was almost insurmountable and perhaps, as many scholars have suggested, led to Ives's physical breakdown in 1918.[28] Despite this, Ives's concerns, hopes and ultimately his life reflected at once the social life of Louisa's family of *Little Women* and a desire for Thoreau's life of self-reliance and a oneness with God, Nature and with himself. In building his world Ives took from his past, from nineteenth-century family traditions, thoughts and images,[29] and gave his twentieth-century life meaning. He learnt to accept and reject convention and chose elements of New England's past and his present to weave his own self-determined path that would include music. His struggle was, however, always present. The result was an almost life-long questioning of his identity and his role in the community — as a member of New England, as a musician and as a man.

The Effect of Nineteenth-Century Social Roles and Gender Socialization on Ives's Identity

In turn-of-the-century middle-class New England, as in many communities, social roles were largely determined according to gender. These roles, rooted in Victorian ideals of man and woman, required appropriate or the "right" actions, such as those found in our earlier discussion of Ives. Through industrialization and

urbanization, men socialized in this manner were increasingly distanced from home life and eventually became preoccupied with the "outside" world and with their position in it. This sphere also called forth an appropriate character: the character of the frontiersman brought into industrial America. Strength, cunning, inventiveness and other traits would, as John Demos suggests, come to be defined as exclusively "masculine."[30] Men within this rigid system would judge and identify themselves based on these characteristics and the power and success achieved in the outside world. With this success would come an idealized sense of gender identity and both "public triumph and self-vindication."[31] Deviation from this path, however, would cause confusion, possible rejection by the community, and a questioning of social identity.

Industrialization had also caused changes in the workplace. The increased emphasis on mental instead of physical labour was initially seen by the established male social order as having "a 'feminizing' influence on society."[32] The fear of this invasion caused a strong retaliation against all traits seen as female. Social convention viewed particular actions or occupations as decidedly non-male and diminished their social value accordingly. Men involved in the arts and music would have their maleness questioned. The arts were identified with softness or weakness, male effeminacy and even with homosexuality.[33]

From an early age, Ives was made aware of the social suppositions that males pursuing musical interests were "effeminate" on some level or less manly because of their endeavours. Though the Iveses appreciated Charles's musical talents, aunts and uncles made

it clear that music should be limited to a past-time and was not an appropriate profession. As it was, George's choice to be a professional musician was only tolerated by the family because of his involvement in the Civil War as a military bandmaster.[34] His courage and his role on the battlefield were recognized. Outside the family, however, Ives's father was not always appreciated for bringing his musical inventions to Danbury audiences. He was laughed off the stage on some occasions — experiencing public humiliation and even, at times, public "emasculation."[35]

Because George's career countered social conventions and the developed gender codes, his role as New England father and male was also questioned. As Feder suggests, "[the] love of music carried with it a degree of embarrassment because of its association with effeminacy."[36] For this reason, George's social rebelliousness caused the young Charles much grief and, at times, Ives became ashamed and distanced himself socially from music, the concert hall and, at times, even his beloved father.[37] The conflicts between his desire to be accepted by his social sphere and his desire to follow in his father's musical footsteps led to painful statements such as: "I sort of hate all music" and "I g[i]ve up music."[38] Social conventions and Ives's gender socialization caused increased confusion of identity as Ives grew up and drove his musical endeavours further into his private sphere.

As a youth, Ives's aggression and vigour on the baseball field and in other sports endeavours was a counterweight to his music, so Ives scholars agree.[39] But, as a college student at Yale, Ives was

confronted with further social stereotyping. As the *Yale Daily News* read on June 4th, 1895:

> Yale stands for everything that is practical, for everything that has a distinctive American flavour, and we should deeply regret if the student here should lose any vigour of manliness for the sake of developing his appreciation of the fine arts. This, we regret to say, has elsewhere been the case [i.e., at Harvard], and as history is apt to repeat itself we should be on our guard.[40]

As an adult, Ives's growing anger towards these stereotypes would be revealed through his writings, public outbursts, and perhaps, through his music itself. As Susan McClary suggests, such retaliations against social stereotypes indeed resulted from a need to preserve sexual identity.[41]

Ives would, however, continue to write music and found methods of segregating himself from the presumed effeminacy of music. In seeking a place for himself within this social sphere and in searching for self-determination and a freedom to define his own identity[42] — one that allowed for the presence of music in his life — Ives would search for the greater meaning of his music. He wished his music to have a universal purpose: that of bringing all people or at least all Americans together. His work could then be justified and be, for himself, given a higher order. Ives could see himself, then, not as an emasculated artist of musical ditties but as the keeper of the American heritage in music.

In order to preserve this ideal, Ives would also attempt to ensure that his music would be meaningful as "American." From

transcendentalism, as we will explore, Ives would embrace ideas of 'self-reliance' and others, and would see himself as a frontiersman or pioneer within the world of American music.[43] He would write music that was not built on cultivated traditions or a language that could be associated with effeminacy (as he perceived the European traditions to be), but on a new language of a New World that was built on male models of virility, strength, and democracy.[44]

In this way, Ives could justify his own interests in music while maintaining his male identity. Those that would criticize his music and the music of other "men" would be subject to Ives's rage and, in their own right, be scrutinized and their own gender identity questioned. This, in itself, explains Ives's struggle. As Leo Treitler indicates:

> It is the tendency to build an identity — individual or cultural — by positioning the self against a sharply defined Other that is contrasted with the self in essential ways. The Other, in effect, is a projection of a suppressed and feared aspect of the self and consequently inspires deeply ambivalent attitudes in the acknowledged self.[45]

To retrieve his own identity, Ives — this "other" to the global artistic community[46] — made his critics the "other" in his own realm. His feelings, however, were revealed in more than ambivalent ways. At one concert of Carl Ruggles's work, *Men and Mountains*, there were hisses from an audience member sitting near to Ives. In response, Ives jumped up and shouted: "You God damn sissy... when you hear strong masculine music like this, get up and use your ears like a man!"[47] Tick understands these outbursts as deriving from "Ives's

search for validation and from his turbulent confrontation with the authority of the great tradition of European classical music."[48] Ives's rejection of the European musical tradition and his desire to write American music seem, therefore, directly involved in Ives's search for identity. Transcendentalism, as we shall see, was the driving force of this search.

TRANSCENDENTALISM AND IVES'S IDEATIONAL CONTEXT

American Transcendentalism Investigated

Before we can address the influence of American and primarily Emersonian Transcendentalism on Ives's developing philosophy, we must first explore its origins. The movement itself can be understood in many terms and some confusion may prevail if the breadth of this philosophy is not made clear. American Transcendentalism touched the nineteenth century through philosophical, religious, social and literary means and permanently transformed the nineteenth-century New England social fabric. As a philosophical tradition, the movement originated in the meetings of the Transcendental Club of Concord and Boston in the late 1830's. Early transcendentalists from Congregationalist preacher William Ellery Channing to Kantian George Ripley and from poets Jones Very to literary critic and feminist Margaret Fuller, saw this philosophy with their own agendas in mind and with their own steadfast interpretations. Their varying viewpoints add to the difficulty of defining transcendentalism. The most well-known and widely understood interpretations of American

Transcendentalism, however, come from the writings of Ralph Waldo Emerson.[49]

Emerson's philosophy was derived from oriental mysticism, Neo-platonic idealism, and from a diluted form of eighteenth-century German idealism focussing primarily on Immanuel Kant's interpretation of 'reason.' Emerson considered reason the "intuition of the mind" and associated intuition with natural instinct — making transcendentalism, as Frederick Carpenter suggests, a naturalistic philosophy.[50] In his lecture "The Transcendentalist" of 1842, Emerson defines transcendentalism as idealism or a reliance on intuition over experience.[51] In this way, for Emerson, "transcendental" refers to the knowledge that is inaccessible to the senses but that is naturally inspired. Here, not only is reason redefined, but idealism is associated with the attaining of an enlightened state through intuition — which is achieved through harmony with one's intellectual and spiritual surroundings. This state of enlightenment is interpreted as the doctrine of the 'inner light,' as discussed earlier.

What most clearly distinguished American Transcendentalism from its European counterpart was its religious or spiritual component, including its focus on piety and moralism. Though many of the early transcendentalists, including Emerson, were from the ranks of the Unitarians; transcendentalism as a movement developed in America as a revolt against Unitarian doctrines concerning the role of the church — as authority and as the fundamental vehicle for religious expression. While the religious and moral foundation of American Transcendentalism can be dated back to the days of

Puritanism and other colonial theologies[52] and while nineteenth-century Victorian conventions also contributed to the role of morality within this philosophy, the movement itself was driven by a rejection of religious and other forms of authority, including European cultural authority.

It was, in many senses, the mental counterpart to the American Revolution and the revolt against European political authority. Reacting against the "continuing cultural dependence of America on Europe,"[53] transcendentalism developed on the grounds of collective American self-discovery and self-reliance — that is, a 'rediscovery of the common.' It was "a profound exploration of spiritual foundations and the moral implications of the new world, built firmly on a democratic base," while "calling into question and reexamining all the old assumptions and ideas which Western European civilization had come to consider either axiomatic or proven."[54] The philosophy that emerged would reflect the lives of the American people and would focus on their independence and the relatively unique nature of their situation — living in a new and still largely undiscovered land.

American Transcendentalists' rejection of religious authority, then, encouraged an awareness of the self while recognizing the individual's ability to develop a personal connection with God and to control one's own destiny. Transcendentalism also rejected the Unitarian concept of God as 'person' and exalted rather the omnipresence of God in all that surrounds us, in Nature and in the souls of men. In this way, transcendental doctrine viewed all mankind as bonded harmoniously with God and with Nature through this presence — a universal soul that Emerson called the "Over-

Soul."[55] Whether it was known as the 'inner light' or intuitive reason, that which enlightened mankind and which transcended reality or the senses was understood to unite all people within this common soul.

The doctrine of the Over-Soul and other transcendental beliefs extended from the theory and thought of a small club, to many New England Protestant pulpits, and into a society that allowed this new idealism to instigate action. Emerson conveyed these thoughts through his preachings, in his most famous work, "Self-Reliance," and in the various articles presented for publication in the New England journal, *The Dial*.[56] The promotion of ideals of self-reliance and independence encouraged confidence in individual ability and, as Carpenter states, "a belief in the infinite potentialities of the common man."[57] From America's "profound exploration"[58] came a nineteenth-century awareness of America's social shortcomings, involving justice and the rights of the individual, and of the subsequent need for social reformation. The 'common' individual, who needed to be saved from poverty and injustice, became a symbol of the movement and was idealized into a figure of purity and goodness — a moral ideal to be exalted. In general, the social reformer saw the common, the naive or the innocent, as the pure of heart. This theory of the common extended to the rejection of traditional, and perhaps tarnished, authorities in favour of the innocent or new thought. As Tony Tanner explains, transcendentalists believed that "the most forceful concept with which to challenge the traditional eye was clearly the innocent eye."[59] The new American thought revealed an

admiration of the common — whether the innocent, the child, the unfortunate or the unjustly treated.

While social awareness brought care to the poor and the abolition of slavery, literature also exhibited the signs of transcendental influence. This philosophy and the accompanying literature by Emerson, Thoreau, Alcott and others stimulated a type of American Renaissance.[60] As a literary movement, American Transcendentalism revealed characteristics similar to those of Romanticism: praising intuition over logic, poetry over prose; focussing on nature, on the revolt against the past.[61] But, transcendentalism went further to reveal particular American values in literature. Because American Transcendentalism had distinguished itself from its European counterpart and gained its own identity, the literature and the techniques developed from it also exhibited an independence from the European past. In the late nineteenth century, literary movements such as American Naturalism and Realism evolved from ideas based in this transcendental thought — ideas that will become the cornerstone of a detailed discussion within the following chapter of this study.

Ives's Transcendentalism

By the 1910's, Ives had become particularly interested in, and was delving into, the nineteenth-century philosophies that had inspired New England life and traditions. It is unclear, however, how Ives first encountered the philosophy. The Cowell biography and Ives's own words, written thirty years after the fact, suggest that his

family had been long-standing transcendentalists and that he was raised in the doctrine.[62] Despite this, Burkholder argues persuasively that, although transcendentalism influenced much Danburian thought and Ives probably encountered Emerson and Thoreau during his work at Yale, Ives "does not develop an overwhelming passion" for the doctrine until the 1910's and 20's — with his work on the *Concord Sonata* and its accompanying prose, *Essays Before a Sonata* (1911-20).[63] Burkholder, Rossiter and others suggest that Ives found in Emerson many ideals that paralleled his own and adopted elements of transcendentalism from these impressions.[64]

But the appeal of this nineteenth-century thought to a twentieth-century composer is intriguing in itself. In Ives's search for identity — his desire to justify his dual life and, particularly, his American-male-musician self — he explored America's past. This past transcendental thought, with its own share of ideological contradictions and dualities, provided Ives with a philosophical ideology which seemed to parallel his life. Evidence of its presence are found throughout Ives's prose works. Even Ives's own revisions of articles, such as his insurance pamphlet *The Amount to Carry*, show Ives's embracing of the doctrine as distinct philosophical alterations between the first, purely technical (1910), and the second, ideologically questioning (1920), versions of the text[65] are apparent. Emersonian thought, then, found in both Ives's business as well as his musical prose of this time, provided meaning within Ives's mature self.

In many ways, Emerson's and Ives's interpretations of this doctrine both developed from a need to understand their place in a

greater social scheme. As William E. Bridges suggests in his book, *Spokesmen for the Self*, Emerson recognized the "pull of social forces" and the need to liberate oneself or retire from them. To hear one's inner voice, and gain self-recovery, one needed to free him/herself from the "apparent" social world and meet the "real" world within.[66] Only through freedom from society could the individual grow and learn to recognize himself and gain personal identity. Transcendentalism, then, offered Ives a vehicle for self identity and freedom from social conventions. It offered Ives an 'ideal' association with his society that promoted his needed individualism or self-reliance.[67] Not only was this philosophy part of the American heritage and gave to Ives's life, in Burkholder's words, "American substance" or identity, it also promoted the continuing tradition of the American frontiersman, where personal strength, courage, and the freedom "of man to govern himself and to determine his own destiny"[68] were vital. For Ives, this connection between the philosophy and the frontier ideal — an ideal which Ives considered inherently male — was particularly strong, more so than for Emerson himself.

In fact, Ives's interpretation of transcendentalism deviates in many ways from Emerson's model. While Ives's interests were focussed primarily on his possible connection to and communication with the common man and a belief in the "universal or innate goodness of man," Emerson's primary interest was the theoretical concept of 'Idealism' and on a reliance on intuition over experience.[69] Though Emerson and Ives both recognized self-reliance and inner strength as American ideals and fundamentals, Emerson was

satisfied to remain in the realm of theory — to the point of contradiction between words and actions[70] — while Ives focussed on the human possibilities and what could be accomplished through action. Even Eric Salzman suggests that an "Ivesian view of art and life has to do with the value of an idea realized as a human action or activity."[71] Ives's desire for action might, however, have as much to do with his upbringing among social reformers as with his philosophical doctrine.

Whatever the case, Ives's deviation from Emerson's model continued through Ives's application of this thought to music. As Burkholder indicates:

> There is only a superficial resemblance between Ives's aesthetic of music and that articulated by the Transcendentalists. Emerson may have [seen] music in evocative and spiritual terms, but the escapist pleasure he found in it has little in common with Ives's ideals for what music might accomplish in spiritual realms if it were tough enough and deep enough.[72]

The leap from doctrine to musical articulation is therefore, primarily, Ives's. How this doctrine found its way into Ives's music and how it influenced his musical language will be dealt with in the following chapter of this study.

Conclusion: Transcendentalism, Identity and the Music

Through separation of his social and personal lives, through justification of his own place in the musical world, and through the

embracing of New England Transcendentalism, Ives was able to deal with the dualities of his life. While this struggle is revealed literarily through his prose and verbally in public lashings of music critics, patrons and many European musicians,[73] we must examine how this struggle reveals itself in his musical works. Can transcendentalism, as a facilitator in the affirmation of Ives's identity, be found within the notes and phrases of his musical language? If so, what music would we choose to discuss and why?

In deciding what music to choose, several issues were considered. Musical material of the period of *Essays Before a Sonata* would be the most appropriate to an examination of the influence of transcendentalism. On the other hand, the issue of identity for Ives must have begun in childhood when Ives first "felt all wrong to stay in and play the piano, when other boys were out driving the grocery cart, riding horses and playing ball."[74] Ives's articulations of these feelings and his outbursts only began to surface in the late 1920's and early 30's — when Ives was writing his memoirs and was no longer composing. Therefore, as Rossiter suggests, we must "extrapolate back from Ives's later writings to obtain an idea of his thoughts about [identity] and music."[75] This is justified when we consider that, in selected prose, Ives already began to embody his enemies in the character of the feeble-eared and sexually impotent "Rollo," perhaps as early as 1913[76] — again within the period of the writing of *Essays*.

This period, from approximately 1910 to 1923, was also particularly prolific[77] for Ives. For the purposes of this study, a smaller and contained work from this time will prove the most

useful. For these reasons, the genre of the song has been explored, specifically within the collection of *114 Songs*, on which Ives focussed much attention during this period. This collection was particularly important to Ives and was, as Feder suggests, a "journal [of] Ives's truest 'life'"[78] — a watershed in Ives's musical self-discovery.

For its publication, in 1922, Ives had apparently gained some resolution concerning issues of identity — gender or other. Perhaps through his marriage to Harmony Twichell, through his discovery of transcendentalism, and/or through his multiple successes in the New York business community, Ives found the courage to expose all his effort to his society. As Ives indicates in the transcendental and humourous accompanying text, the "Postface" to *114 Songs*, "all that is left is out on the clothes line, — but it's good for a man's vanity to have the neighbours see him — on the clothes line."[79] Ives had indeed put himself on the line. Some of the enraged comments that we find in the later *Memos* must be a result of the poor response that Ives received for this and other moments of self-exposure.

For our examination of Ives's musical language, I have chosen one song, *The Things Our Fathers Loved* (1917), from the collection. Feder describes this song as "one of the most condensed and sophisticated representations of Ives's song" and "a miniature masterpiece."[80] Not only does this song possess qualities that are considered representative of Ives's style; but, Ives's involvement in this piece is two-fold as he was the author of its lyrics. In addition, because the piece has been well examined through conventional methods as well as, more recently, in psychoanalytical and stylistic

terms,[81] material from a variety of sources and a variety of fields have contributed to my investigation. I hope that this investigation will provide greater insight into how Ives's musical and social lives interacted; how Ives, through his music, rejected social convention and its control over thought, action and word; and how Ives's social context, particularly New England's ideational past, gives meaning to his music. The issue is not whether Ives found resolution of identity through the process of music making, but how the process of self-discovery itself is revealed in his work.

NOTES

[1]Stuart Feder, *Charles Ives: "My Father's Song,"* New Haven: Yale University Press, 1992, pp.231-232.

[2]Frank Rossiter, *Charles Ives and His America*, New York: Liveright, 1975, p.6.

[3]Robert W. Strayer, *The Making of the Modern World: Connected Histories, Divergent Paths*, New York: St. Martin's Press, 1989, pp.175-176; Rosalie Sandra Perry, *Charles Ives and the American Mind*, Columbus: The Kent State University Press, 1974, pp.81-82.

[4]Perry, Ibid, p.78; J. Peter Burkholder, *Charles Ives: The Ideas Behind the Music*, New Haven: Yale University Press, 1985, p.35.

[5]Burkholder, Ibid.

[6]For example, Charles Ives, *Memos*, John Kirkpatrick, ed., New York: W.W. Norton & Company, 1972, pp.42-48, 115.

[7]Rossiter, *Charles Ives and His America*, pp.322-323.

[8]Ives, *Memos*, pp.180-182, Ives's scholastic record.

[9]Rossiter, *Charles Ives and His America*, p.64.

[10]Rossiter, Ibid, p.83.

[11]Charles Ives, "The Amount to Carry — Measuring the Prospect," in*Essays Before a Sonata and Other Writings*, Howard Boatwright, ed., New York: W.W. Norton, 1962, pp.232-242.

[12]Vivian Perlis, Interview with "Julian Southall Myrick," in *Charles Ives Remembered : An Oral History*, New Haven: Yale University Press, 1974, p.38.

[13]Burkholder, *Charles Ives: The Ideas Behind the Music*, pp.8-9; Rossiter, *Charles Ives and His America*, pp.162-163.

[14]Henry David Thoreau, *Thoreau On Man and Nature*, Arthur G. Volkman, ed., New York: Peter Pauper Press, 1960, pp.9-10.

[15]William E. Bridges, "Life at Walden's Pond," in *Spokesmen for the Self: Emerson, Thoreau, Whitman*, Scranton: Chandler Publishing Company, 1971 pp.125-133.

[16]For example, Ives, *Three Places in New England*, Reduced Score, Pennsylvania: Theodore Press, 1976.

[17]Joseph W. Reed, *Three American Originals*, Middletown, Connecticut: Wesleyan University Press, 1984, p.7; Ives, "Emerson," in *Essays Before a Sonata*, Ibid, pp.11.

[18]Perry, *Charles Ives and the American Mind*, p.35; the 'common,' in this case, represents one's place in the universe. This term will be discussed further within this and the following chapter.

[19]David Bowers, "Democratic Vistas," in *American Transcendentalism*, p.17.

[20]*Harper's New Monthly Magazine*, vol.58, New York: Harper & Brothers, Dec. 1878 - May 1879, p.486; and, for more information on customs and fashion, Joseph B. Felt, *The Customs of New England*, New York: Burt Franklin, 1970. For more information on the social and intellectual history of New England and Concord in particular, I refer you to Van Wyck Brooks, *New England: Indian Summer 1865-1915*, New York: E.P. Dutton & Co., 1940, pp.66-88, 45-65.

[21]Martha Saxton, *Louisa May: A Modern Biography of Louisa May Alcott*, Boston: Houghton Mifflin Company, 1977, p.3; my emphasis.

[22]Louisa May Alcott, *Little Women*, London: Bloomsbury Books, 1994, p.103.

[23]Ibid, p.131.

[24]For example, Ives, "The Majority," in *114 Songs*, New York: Peer International Corporation, 1975, pp.1-5; Ives, "Nov. 2, 1920," in *114 Songs*, pp.50-55; Ives, "The Housatonic at Stockbridge," "Two Little Flowers," "Maple Leaves," in *114 Songs*, pp.31-35, 242-244, 56, respectively.

[25]Rossiter, *Charles Ives and His America*, p.161. The term "common", in its transcendental form, is pluralistic but carries a tone of idealism and morality. It is generally synonymous with such distinct words as universal, pure, and ordinary. It also reflects that basic but undefinable good found in all mankind, or at least, for Ives, in all American people. The "common people", then, are those spiritually pure or filled with simple, absolute goodness and not corrupted by earthly vices such as wealth and social position. It is a term used with reverence by Emerson, Thoreau and others and is emulated in Ives's own prose. For example, Ives's song title *Lincoln, the Great Commoner* , suggests the connection of heroism and greatness with "common"-ness. This term is more readily discussed in Chapter 2.

[26]Ives, "Postface" to *114 Songs* , second of 2 unnumbered pages after page 260.

[27]Feder, *Charles Ives: "My Father's Song,"* p.161, my emphasis.

[28]Rossiter, *Charles Ives and His America*, pp.179-180.

[29]Perry, *Charles Ives and the American Mind*, p.1. For more information on Ives's connection with the past and past memories, I refer you to Feder and his discussion of Ives's use of images of the past to create and develop 'nostalgia', *Charles Ives: "My Father's Song,"* for example pp.253-254, etc.

[30]John Demos, "The American Family in Past Time," in *The American Scholar*, ed. Hiram Haydn, Washington: United Chapters of Phi Beta Kappa, vol.43, no.3, Spring 1974, p.436.

[31]Alfred Habegger, *Gender, Fantasy, and Realism in American Literature*, New York: Columbia University Press, 1982, p.10.

[32]Michael Messner, "The Meaning of Success: the athletic experience and the development of Male Identity," in *The Making of Masculinities: The New Men's Studies*, ed. Harry Brod, Boston: Allen & Unwin, 1987, pp.195-196.

[33]For a more detailed discussion, see John W. Crowley, "Howells, Stoddard, and Male Homosocial Attachment in Victorian America," in *The Making of Masculinities*, p.311.

[34]Feder, *Charles Ives: "My Father's Song,"* p.106; Rossiter, *Charles Ives and His America*, p.81.

[35]Rossiter, Ibid, p.29.

[36]Feder, *Charles Ives: "My Father's Song,"* p.119.

[37]Feder, Ibid, pp.105-106; Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Ruth Solie, ed., Los Angeles: University of California Press, 1993, p.89; Maynard Solomon, "Charles Ives: Some Question of Veracity," in *Journal of the American Musicological Society*, vol.40, 1987: 467.

[38]Ives, *Memos*, p.131, 57.

[39]Henry and Sidney Cowell, *Charles Ives and His Music*, New York: Oxford University Press, 1957, p.37; Feder, *Charles Ives: "My Father's Song,"* pp.95-96, 119; Rossiter, *Charles Ives and His America*, pp.32-33.

[40]Rossiter, *Charles Ives and His America*, pp.79-80.

[41]Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, Minnesota: University of Minnesota Press, 1991, p.17; for example, Ives, *Memos*, p.141n.

[42]Reed, *Three American Originals*, p.8.

[43]Cowell, *Charles Ives and His Music*, p.13

[44]Burkholder, *Charles Ives: The Ideas Behind the Music*, p.18; Cowell, Ibid, p.72; Feder, *Charles Ives: "My Father's Song,"* pp.334-335.

[45]Leo Treitler, "Gender and Other Dualities of Music History," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Ruth Solie, ed., Los Angeles: University of California Press, 1993, pp.30-31.

[46]Howard Becker, *Art Worlds*, Berkeley: University of California Press, 1982, p.233.

[47]Ives, *Memos*, p.141n.

[48]Tick, "Charles Ives and Gender Ideology," p.99.

[49]For further information on Emerson, see Frederick Ives Carpenter, "Transcendentalism," in *American Transcendentalism: an anthology of criticism*, ed. Brian M. Barbour, Indiana: University of Notre Dame Press, 1973, pp.23-32; Franklin Benjamin Sanborn, *Transcendental and Literary New England: Emerson, Thoreau, Alcott and Others*, Ken Cameron, ed., Hartford: Transcendental Books, 1975, pp.63-78, 80, 110-113, 133-144.

[50]Carpenter, Ibid, p.24.

[51]Ralph Waldo Emerson, "The Transcendentalist," in *Ralph Waldo Emerson*, ed. Robert Poirier, New York: Oxford University Press, 1990, p.97.

[52]Bowers, "Democratic Vistas," p.10.

[53]George Hochfield, "An Introduction to Transcendentalism," in *American Transcendentalism* , p.37; Strayer, *The Making of the Modern World: Connected Histories, Divergent Paths*, p.169; Bowers, Ibid, p.10.

[54]Bowers, Ibid, p.11; Carpenter, "Transcendentalism," p.31.

[55]Emerson, "The Over-Soul," in *Ralph Waldo Emerson*, pp.152-165.

[56]Emerson, "Self-Reliance," in *Ralph Waldo Emerson*; *The Dial* as cited in Carpenter, "Transcendentalism," p.28-30.

[57]Carpenter, Ibid, p.32.

[58]Bowers, "Democratic Vistas," p.11.

[59]Tony Tanner, "Saints Behold: The Transcendentalist Point of View," in *American Transcendentalism*, p.54.

[60]See, for example, the writings of Emerson as in *Ralph Waldo Emerson*, ed. Robert Poirier; excerpts from Thoreau as in Bridges, "Life at Walden's Pond," in *Spokesmen for the Self: Emerson, Thoreau, Whitman*, pp.125-133.

[61]Carpenter, "Transcendentalism," p.31.

[62]Cowell, *Charles Ives and His Music*, pp.6-7; this is just the beginning, the idea is continued by Dunja Dujmic, "The Musical Transcendentalism of Charles Ives," in *International Review of the Aesthetics and Sociology of Music*, vol.2, no.1, 1971: 89-95; Eric Salzman, *Twentieth-Century Music*, New Jersey: Prentice Hall, 1988, p.134-7; David Wooldridge, *Charles Ives: A Portrait*, London: Faber and Faber, 1975; Ives, Appendix 9, in *Memos*, p.225; Burkholder, *Charles Ives: The Ideas Behind the Music*, pp.22-23.

[63]Burkholder, Ibid, pp.39, 5-7.

[64]Burkholder, Ibid, pp.22-26; Cowell, *Charles Ives and His Music*, p.7; Rossiter, *Charles Ives and His America*, p.126.

[65]Ives, *Essays Before a Sonata*, p.232.

[66]Bridges, *Spokesmen for the Self: Emerson, Thoreau, Whitman*, p.41.

[67]Hochfield, "An Introduction to Transcendentalism," p.36; Sanborn, *Transcendental and Literary New England: Emerson, Thoreau, Alcott and Others*, p.225.

[68]Burkholder, *Charles Ives: The Ideas Behind the Music*, p.20; Carpenter, "Transcendentalism," p.32; Reed, *Three American Originals*, p.8.

[69]Burkholder, Ibid, p.36 and Ives, *Memos*, p.224; Emerson, "The Transcendentalist" in *Ralph Waldo Emerson*, p.97. "The universal or innate goodness of mankind" can be interpreted as the ultimate belief that man is innately good and that each man's or woman's goodness, together with that of the masses, will lead to universal harmony and brotherhood.

[70]Carpenter, "Transcendentalism," p.30.

[71]Salzman, *Twentieth-Century Music*, p.136.

[72]Burkholder, *Charles Ives: The Ideas Behind the Music*, p.28.

[73]For example, Ives, *Memos*, pp.133-136.

[74]Cowell, *Charles Ives and His Music*, p.37.

[75]Rossiter, *Charles Ives and His America*, p.32.

[76]Ives, *Memos*, pp.30, 186-188; for more information on 'Rollo', see Jerome S. Bunke, "the Ives of the World seen and unseen," in *Music Journal*, vol.32, Sept. 1974, pp.12-13; and Rossiter, Ibid, p.149.

[77]Burkholder, *Charles Ives: The Ideas Behind the Music*, p.44. To clarify, 1908-1917 is the most prolific period, however, Ives focusses on small forms during 1917-1926 with a large group of songs being written in 1921.

[78]Feder, *Charles Ives: "My Father's Song,"* pp.310-311.

[79]Ives, "Postface" to *114 Songs* , second of 2 unnumbered pages after page 260.

[80]Feder, *Charles Ives: "My Father's Song,"* pp.188, 254.

[81]Robert Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, New York: W.W. Norton & Company, 1991, pp.141-143; Feder, Ibid, pp.188, 214, 246, 252, 255, 314, 369n30; Starr, *A Union of Diversities*, pp.57-67.

CHAPTER 2: INTERPRETING IVES'S MUSICAL LANGUAGE AND *THE THINGS OUR FATHERS LOVED*

In Chapter 1 of this discussion, I have attempted to reveal some of the complexities of an examination of Ives and his music — situating Ives, in ways that aid the discussion, in his turn-of-the-century New England social and ideational context. The importance of past nineteenth-century ideology, particularly transcendentalism, and traditions to Ives and his later works has also been described in terms of Ives's search for identity. Ives's interest in the past, his family's as much as New England's, and the memories and images associated with that past are an extension of this search. Others who have studied Ives have taken a further step to suggest that, by the 1910's and 20's, Ives largely associated the past with his father (d.1894) and that, as did his father, the past could provide Ives with the social, ideational and even the musical guidance he needed.[1] With this in mind, my focus becomes an examination of how the past became Ives's guide and offered him the materials on which to base his musical language. Specifically, I hope to show how nineteenth-century American literary techniques, influenced by transcendental thought, become significant to an understanding of Ives's work.

American literary scholar, Charles Child Walcutt, suggests a connection between nineteenth-century American literary movements and transcendentalism in his work, *American Literary Naturalism: A Divided Stream.*[2] According to Walcutt, American Realism (1865-1900) and the subsequent Naturalism (1900-1930)[3] are literary offspring of transcendental doctrine, as are the

techniques used within these movements. Rosalie Sandra Perry, in her own work on Ives, also makes this connection and has revealed four techniques of American literature that suggest transcendental influence. They are as follows: 1) the use and selection of subject matter from the interests and ideals of the common people; 2) the exploring of the subjective/subconscious man — that is, the evoking of memories — through the technique of the stream-of-consciousness; 3) the use of exact and universal representations, as in the use of quoted material; and, 4) the presentation of a fundamental moral orientation within the work.[4] Though the existence of one technique may not, on its own, always suggest transcendental influence, the presence of several of these in one work increases the strength of my hypothesis. If I use an examination of literary techniques as the groundwork for a discussion, I can reveal how Ives was able to bring these techniques into the musical sphere and make them his own. And, if Ives interpreted these techniques in musical terms and they subsequently became part of his musical language, then it is possible to consider transcendentalism as playing a concrete role in Ives's music making.

Supporting this thought is Ives's own prose on music. In the accompany "Postface" to *114 Songs*, from which our test case *The Things Our Fathers Loved* [5] is taken, Ives gives concise reflections of his ideologies. In the following excerpt, about the universality of art, Ives states that:

> Every normal man,— that is, every uncivilized or civilized human being not of defective mentality, moral sense, etc., has, in some degree, creative insight

> (an unpopular statement) and an interest, desire and ability to express it (another unpopular statement)...
>
> If this is so, and if one of the greatest sources of strength...is giving rein to it in some way, why should not every one instead of a few, be encouraged, and feel justified in encouraging everyone including himself to make this a part of every one's life and his life,— a value that will supplement the other values and help round out the substance of the soul?
>
> Cordorcet, in his attitude towards history,— Dryden, perhaps when he sings, '— from heavenly harmony, This universal frame began..... The diapason closing full in man,' — more certainly Emerson in the 'Over-soul' and 'common-heart' seem to lend strength to the thought that this germ-plasm of creative-art, interest and work is universal, and that its selection-theory is based on any condition that has to do with universal encouragement.[6]

Even within these few phrases, Ives not only shows his need to justify his artistic endeavours and therefore justify his personal sphere or identity but he also reveals many of the issues at the center of transcendental thought, including morality, spirituality, history or the past and, particularly, universality or commonality (explained further in the following section). As Ives explains man's universal ability to understand and interpret music and art, so is he revealing his own ideologies and offering to us the tools through which his music may be understood. The four techniques, therefore, serve as a springboard from which my own discussion can develop.

SOME DEFINITIONS

The 'Common' and The 'Naive Narrator'

In order to understand how these techniques coincide with Ives's ideational doctrine, as revealed in the "Postface," we must first define several terms and ideas within their transcendental context. The term 'common,' discussed in the previous chapter, is given multiple definitions which not only show a freedom in the use of the term within the movement but also provides to the term an ambiguity that can be associated, as we shall see, with the use of literary techniques. Within transcendental literature, the 'common' (though always given a moral grounding) has been defined as the low or the lowest common denominator, it has been interpreted as the familiar or the natural state of the world around us and has even been understood, in a democratic sense, as representing the majority or the opinion of the masses. It may also represent Nature itself — that which links the universal or common man to the Over-Soul.[7]

As discussed in the previous chapter, Thoreau's works focus on the ideas of 'self-reliance' and of a 'rediscovery of the common.' While both ideas extend from a knowledge of self, this rediscovery involves a reexamination of the individual's position within society, how an individual's actions affect his community and how an individual's world can, as Bower states, "recapitulate the universe in small."[8] Every place is the 'common' or the universe in microcosm and every action can have both an individual and a universal effect. Beyond Thoreau, this concept became strongly connected to issues

surrounding the social and moral responsibility of the individual, as was reflected in the actions of abolitionists and members of the social justice movement, of which the Iveses were a part. The rediscovery was associated with an appreciation and protection of the society's less fortunate and with an idealistic striving for the universal or common good. Emerson also strove to achieve this rediscovery as he commented: "I embrace the common, I explore and sit at the feet of the familiar, the low...."[9]

The 'rediscovery of the common' as a theme is also found within the American literary movements of the late nineteenth and early twentieth century. As literary scholar Edwin Cady suggests, "[American] Realism [was] a theory of Common Vision." Cady also comments on the "useful ambiguity of 'common' as average, ordinary, normal, democratic, shared, general, normative, even universal."[10] This definition also played a strong role in the development of a literary technique — one of several techniques associated with American Realism — known as the 'naive narrator.'[11] As seen in Mark Twain's 1869 work, *Innocents Abroad*, and Alcott's *Little Women* among others, this narrator is an innocent, perhaps a child, and the world is seen from their point of view. The social reformers' specific notions of the salvation of the individual and the protection of the weak fostered this 'common' — that is, unsophisticated or amateur — view and the resulting technique became a way of conveying universal as well as individual images of innocence, childhood, or even of one's own past.

In historical terms, the common could also represent America's past — the common American experiences that were a part of a

collective memory. A distinction between personal and collective memories must then be established to benefit further discussion. Within my investigation, collective memory is defined as a recollection that is based on a public understanding of past events and that evokes commonly realized images of that event. Though each individual may have personal impressions of an event, the images conveyed by historians and other resources (photos, artifacts, etc.) are those adopted within the public realm — on which a common memoir is based and collective memories are built. The Civil War is one example of a universal American experience which can be recalled with one image, one word or even one musical phrase of *The Battle Cry of Freedom*. At the same time, personal memories are those which are solely experienced by one individual or which represent images of an event that are not uniquely built upon public resources — those memories derived from personal or even familial experiences. George Ives's personal Civil War experiences, those not readily known in the public forum, evoked personal memories for him and serve as an example here. George's retelling of those events to Charles would also evoke, for Charles, more personal or familial memories of the Civil War. In this way, the separation between collective and personal memories becomes clouded. Charles's images of this event would be based on both public historical impressions as well as his father's recounting; and therefore, Charles would have both collective and personal memories of the event. This is to say that both individual and universal memories can, at once, occupy the subconscious mind.

The 'Stream of Consciousness'

Within a discussion of the subconscious mind, another technique, used primarily in turn-of-the-century American fiction and important to this examination, must be understood. Coined initially by William James in 1890,[12] the concept of the 'stream of consciousness' and its developed literary technique were rooted in the then new and evolving psychological doctrine of the subconscious, with its capacity to store information, images and memory. Without discussing the psychological theories in detail, we may understand the stream-of-consciousness technique as a means by which a writer or composer may evoke and also represent the subconscious through the juxtaposition of various images — both past and present, personal and collective. In representing the stream of consciousness, the writer "create[s] a work of interwoven, entangled physical density [with] multiple points of view to express the simultaneous existence of different levels of reality."[13]

The subconscious, then, is both a preserver of experiences as well as the writer's or composer's goal. The stream-of-consciousness technique engages the subconscious through devices which simulate a freedom of association of images and memories. Besides the technique of free association itself, devices found in turn-of-the-century literature and revealed by literary scholar Robert Humphrey, in his book *Stream of Consciousness in the Modern Novel*, include the following: a lack of developmental transitions in favour of an additive, patch-work technique of fragments or scraps of material; the lack of clearly definable endings, resulting in an interruption and

confusion of ideas; the juxtaposition of two or several ideas, creating an ambiguity of thoughts or images; the violation of the normal order of words, phrases, etc.; the repetition of words or ideas at the beginning of a phrase; the omission of words or parts of phrases necessary for the completion of the thought; and, the abandonment of a phrase in mid-development in favour of a different construction.[14] These devices not only manipulate the literary or musical vocabulary of a work, but may also alter the language itself. Their use promotes disorientation, discontinuity and ambiguity which not only emulates mental patterns but stimulates the subconscious mind. Through these devices, the writer or composer engages the reader or listener and draws him/her more closely into the event being portrayed. The works of realist writers such as Henry James, as in *The Bostonians* (1885) — to which writings by Emerson, specifically *The American Scholar* address at Cambridge in 1837, were reputed precursors[15] — show these devices at work.

In many ways, the connection of transcendentalism to both the stream-of-consciousness and the naive narrator techniques comes through the 'common' or, in the former case, through common memory. The use of that technique and the tapping into that collective memory may provide a sense of belonging to the greater community, allowing personal and social identity to be established. In this way, as Starr suggests, memory helps us in "defining who we are and want to be."[16] Here, for Ives, the past and this past philosophy may indeed have revealed a connection to his American community — a meaningful link to his social context. The music, then,

becomes a vehicle by which images of the past can access a heightened state of awareness of the self, of others and of the nature of human thoughts. Through the music, Ives's "unconscious knowledge of himself" is given expression.[17] He can reveal himself, his identity, even his connection to his community through the process of music making.

FOUR APPROACHES TO IVES'S MUSICAL LANGUAGE

If identity is linked to the past, and Ives's search led him to transcendentalism and to subsequent literary techniques, then a direct influence of social — or, more specifically here, ideational and literary — context on the creative process is understood. In determining our analysis of Ives's musical language based on elements of literary vocabulary, we understand that the scope of our investigation will be limited by the lack of congruity of the two spheres. That is, we must recognize that the language of literature does not translate readily into musical terms and that, therefore, devices of literary origin will not directly effect all elements of music. In this case, such techniques and their devices will show their influence primarily in elements of harmony and harmonic development, on the music/text relationship, and on the role of stylistic diversity on the overall structure of a work. These are some areas of discussion on which my examination will take focus.

The Use of American and New England Subject Matter

As a first method of determining the relevance of literary-critical methodology on Ives's music, we can examine the technique of nineteenth-century literature involving "the use and selection of a subject matter from the interests and ideals of the common people."[18] In Ives's desire to make music that was truly American, and in this way universal in the American mind, he chose to use a common literary device to portray common American experiences, prominent American figures, and well-known natural environments as the focus of his music.[19] Particularly significant to this examination is Ives's musical representation of commonly known philosophies and thoughts. Songs such as *Immortality* (March 1921), *Majority* (1921), *The See'r* (1913?) and *The Things Our Fathers Loved* (1917) reveal the common fears, hopes, thoughts and dreams of Ives's America. Memory provides Ives with the subject matter; we, the listeners, provide the ears and the mind to revisit and identify with the images presented.

In keeping with much of Ives's work, *The Things Our Fathers Loved* (see Appendix) shows as its subject matter the thoughts and images of nineteenth-century New England. The tone of the piece, both peaceful and triumphant, reflects utopian beliefs that may be considered the basis of New England transcendental thought. The text, of Ives's own pen, is as follows:

> I think there must be a place in the soul
> all made of tunes, of tunes of long ago;
> I hear the organ on the Main Street corner,

Aunt Sarah humming Gospels;
Summer evenings,
The village cornet band, playing in the square.
The town's Red, White and Blue, all Red, White and Blue
Now! Hear the songs!
I know not what are the words
But they sing in my soul
of the things our Fathers loved.[20]

Within twenty-two measures of this free verse, Ives is able to evoke symbols of New England if not American town life, from Main Street (measure 6), to the patriotic Red, White and Blue of the American flag (measures 13 to 14). In the introductory phrases (measures 1 to 5) we — that is, the American listener if not all listeners — are invited to search within ourselves for the place where the "tunes of long ago," or the memories, exist. We are asked to share these memories, in musical form, with Ives and experience images of a common past. Following this introduction, a musical journey down Main Street begins. The musical sounds of a nineteenth-century small town are revealed. First the organ, with its winding chromatic melody (measure 6), is heard as we stand on the corner at the top of the street. It is not clear whether we hear a church organ — a symbol of New England's religious sphere — or an organ grinder playing. This ambiguity may be deliberate, allowing us to decide for ourselves and evoke personal images. Whichever we choose it to be, the organ rings out but is abruptly replaced by Aunt Sarah's gospel singing (measures 7 to 9). She may be in the church or, perhaps, in some more familiar place humming to herself, as we journey on. Either way, religion has a strong presence within Ives's images. Meanwhile, the sun begins to fall and the warm evening of a lazy summer's day

is evoked. It is represented by a slow and lingering descent in the melody, which parallels the sun's journey; and ends on a long fermata in the piano, at the horizon. Finally, we arrive in the town square where the local cornet band plays all the familiar patriotic tunes, with an ostinato accompaniment (measures 11 to 12). The journey is a fond one for Ives and reveals the images that he wishes, with us, to remember.

The reason for this journey is then revealed as the series of four images ends. Ives beckons us to "Hear the songs" and recognize the importance of remembrance. We are then returned inward, to the soul where these memories exist. The final phrase and the title of the work shows the importance of "Fathers" in our memory. While the strong influence of George on his son is well known; here, not only his father but all fathers of the community — that is, the American forefathers — are recognized and their place in memory assured. Even the unspoken subtitle of the work, "and the greatest of these was Liberty," looms after the music ends and, on a subconscious level, recalls the efforts of New England forefathers in the struggle for freedom.

The overall structure of the piece complements this interpretation. Though through-composed in form, this work frames its subject matter with reason and meaning. The introductory phrases bring us into the soul or subconscious where the images dwell while the concluding phrases (measures 15 to 22) justify the journey and honour those who have struggled to make these memories possible. Above all other images, the memories of the

struggle for freedom are at the heart of this work. The greater subject of this piece, then, is American Liberty.

The 'Stream-of-Consciousness' Technique and Juxtaposing Ideas

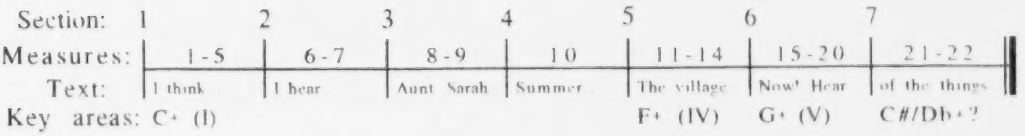
The subject matter presented and the images revealed in the song's text are further defined by the accompanying music. We can begin to examine the music and its relationship to the text through an investigation of the role of the stream-of-consciousness technique within this work. As indicated earlier, this technique, through which the "subjective, subconscious side of man" can be explored, enables multiple images and memories to be juxtaposed and compressed in its attempt to emulate the dimension and capabilities of the subconscious mind. In musical terms, the juxtaposition of ideas may be vertical — as in the compression of ideas into a few measures without clear transitions — or horizontal — revealing a layering of images. These juxtapositions evoke a complexity of images, the free association of which represents the stream-of-consciousness technique at work.

Many of the devices presented earlier and associated with the technique can be found in *The Things Our Fathers Loved.* A multi-sectioned work with great stylistic diversity, this song reveals a general lack of developmental transitions in favour of an additive, patchwork technique — that is, a vertical compression — of fragments or scraps of material. In other words, the work's sectional construction reflects a free association of distinct but integrated ideas and images. Even the use of punctuation, the sparing use of full stops

in the text, suggests a free flowing of ideas. Semicolons and commas are used as in a run-on sentence and separate the different images, while full stops are only used with particular purpose: to end the piece, as exclamation marks which alert us to the concluding passages (measure 15 and 16), and as a signal that the journey through memories has come to an end (measure 12).

If we couple our interpretation of the text with an examination of harmonic and stylistic changes, a subdivision of the piece becomes increasingly clear. Figure 1 demonstrates my sectioning of the work including corresponding measures, lyrics and background tonal structure:

FIGURE 1: *The Things Our Fathers Loved,* by section.


Section: 1 2 3 4 5 6 7
Measures: 1-5 6-7 8-9 10 11-14 15-20 21-22
Text: I think I hear Aunt Sarah Summer The village Now I hear of the things
Key areas: C+ (I) F+ (IV) G+ (V) C#/Db+?

As indicated earlier, measures 1 to 5 form an introduction to the song in which the purpose of the piece is given. In this first section, Ives reveals what we have within our "soul" — the "tunes of long ago" that are the musical keys to our past. Measures 4 and 5, though still part of the first section in textual terms, serve as a textural but not a harmonic transition. The chordal style of the first measures is transformed into an arpeggiated accompaniment which begins the second section, at measure 6. Though the melody line suggests G major, the accompaniment of this section is built on thirds above an

A minor chord which creates harmonic uncertainty. Section 2 does, however, show an emphasis on the interval leap down a 4th, G to D. Present in both the right hand of the accompaniment and as the final interval of the section's melody line, this interval unifies the second and third sections. Not merely the presence of the interval, but the way it is placed — at the end of both melody lines (measure 7, measures 8 to 9) and in the accompaniment, to anticipate the melody's use of the interval (measure 6) and to echo its second occurrence (measure 9) — contributes to its prominence in these sections. Other stylistic features, including the arpeggiated piano line, accompany this interval and aid in the unifying of sections 2 and 3. Even the use of repeated, staccato notes in the accompaniment (measures 5 and 9) seem to frame these two sections. If we consider this information in light of our previous discussion of the text, the connection between the two images is enhanced. The image of the church organ, then, seems dominant and articulates the importance of religion and religious conviction to Ives's work. On the other hand, these two sections are made distinct by their stylistically diverse melody lines and by the suggestion of a new tonal area, F major, in section 3 — a tonality which will present itself more fully in section 5. Therefore, the image of the organ grinder has not entirely faded. Perhaps Ives implies a subtle humour in linking Aunt Sarah's gospel singing, and the religious piety and convention with which it is associated, to the carnival-like spectacle of an organ grinder and his monkey. Perhaps, in a broader sense, the conventional and the unconventional — and the music which drives both — are linked. In so doing, Ives may be revealing his own musical and life dualities

within a few measures of music and within a few steps in our journey. Whatever the case, we understand that the ambiguity of the image of section 2, and the message it conveys, remains; and that, in this way, the subconscious mind is engaged.

Section 4, though only consisting of one measure of music (measure 10), presents many stylistic diversities which clearly distinguish it from its musical surroundings. Within this fragment of music, not only is a new image revealed through the text, but the texture of the accompaniment is greatly increased and shows a chromatic ascent in the right hand to the highest note yet seen, a high A. Even rhythmic and metrical disorientation isolates this image as the consistent 4/4 meter is suddenly changed to 5/4 and the momentum is slowed with both a fermata and a *tenuto* marking. For one instant, we are suspended in the image. The moment is quickly gone and we are then taken to the louder spaces of the cornet band and section 5 (measures 11 to 14). Now, for the first time since the opening measures, the clear F major tonality is reached. A brief ostinato is introduced in the left-hand accompaniment to mark this section, while the right hand toys with an ever-evolving motive. The image, however, unravels with the arrival, at measure 14, of the following: a minor tonality (d minor) which is destabilized by chromaticism; a diatonic ascent in the melody (to D) accompanied by a chromatic descent in the piano (down to D or V/G major); and a second metrical disturbance of 5/4 meter. Though this rhythmic lingering and the harmonic instability may represent the subconscious mind — as we end the journey of memories — and though measure 14 is clearly part of this final image of section 5, this

measure of music does act as a clear transition. The purpose of this transition is to lead us out of the stream of memories and into the concluding section of the work. With the contrary motion of melody and accompaniment ending in simultaneous D's, section 6 and the climax of the work begin.

Stylistic and melodic changes, as well as the text, again define this new section (measures 15 to 20). The accompaniment starts in a full three-part texture with the bass line showing sustained octaves, the middle line playing a repeated pattern of sixteenth-note runs, and the top line repeating a four-note motive. The texture changes slightly at measure 18 as the runs gain speed with Ives's admission that, though we hear the songs, we do not know the "words." Ives may be suggesting that we, the listeners, have the songs or the essence of the past within us, though memories do not reveal the details. In other words, memories can only give impressions of the past — perhaps idealistic impressions as reality has become clouded with time. While the elusive whirlwind of sixteenths continues and expands in both speed and range in measure 19, the melody and descending bass line are slowed. This creates a strange stillness despite the swirling notes or images which surround us and our narrator. Extended rhythmic disorientation is achieved in the accompaniment, at measures 17 to 20. This rhythmic distortion puts the words in relief and, thus, emphasizes the message. Here, though our memories may not give clear images of the past, Ives suggest that they "sing in [our] soul." And, as the soul links all mankind, through the Over-Soul, the feelings that accompany these memories will live on.

At measure 20, the wind subsides in dynamic as well as texture and we regain rhythmic stability with a final flutter of notes and a last utterance of the four-note motive. We remain in G major and anticipate the final phrase of text, the last "patch" of musical material, and a return to the original tonality of C major. With the last beat of measure 20, the seventh and final section of the work (measures 20 to 22) begins. It starts with what seems to be a return of the opening gestures of the piece with a similar melody line, chordal accompaniment in the left hand, and a motive in the right hand which inverts the motion of the first measures. This is, however, where the similarities end. The G major chord has remained unresolved and we are led, slowly and quietly, into a final harmonic abyss. With the A# on the third beat of measure 21, we know that we are not returning from whence we came and that C major is a memory. The song ends on what seems to be a V9/C# or an enharmonic V9/Db major, in a measure that concludes after the second instead of the usual fourth beat. The abrupt metrical disturbance is followed by a lingering fermata and a silence which creates rhythmic disorientation beyond the music's edge. Therefore, we do not experience melodic, harmonic or even rhythmic closure with the work's final moments, as though we have been changed by the journey down Main Street and by Ives's words. The further effect of this lack of closure will be discussed in the following paragraphs. For now, the stylistic, melodic and harmonic distinctions that define each section and the fragments of images portrayed through both word and music — particularly in sections 2 to 5 — have

revealed an additive or patchwork quality and a free association of ideas in Ives's music making.

Another device of the stream-of-consciousness technique involves a deliberate lack of clearly definable phrase and section endings, resulting in an interruption and confusion of ideas. In this piece, the interruption is caused by unanticipated harmonic shiftings and promotes harmonic and even tonal ambiguity. Most readily occurring at section changes, these shifts take us a semitone away from the expected harmonies. At measure 4 for example, as section 1 ends, an F# instead of the expected F chord shifts the harmony up a half step and begins to lead us away from the original C major tonal area. At measure 6 and the beginning of section 2, an A natural chord replaces an anticipated Ab, that has been set up by the V9/Ab in measure 5. Even in the final moments, at measures 20 and 21, a shift from an E chord to D# or an enharmonic Eb chord (V7/Ab) is made and, as stated, there is no attempt to turn the piece towards its original tonic. The shifts found within the work reflect and anticipate an overall tonal shift and the true tonal ambiguity of the piece — a semitone shift from the original C major tonality to a final C# or enharmonic Db major (measure 22). These recurring semitone shifts, occurring at both micro and macro levels, keep the listener harmonically disoriented and add to a sense of musical uncertainly. Perhaps they serve to stimulate the subconscious mind and bring us, in a musical sense, into Ives's 'stream.' Or perhaps, as Starr suggests, "the effect of the harmonic shifts is to call attention to the shifting and elusive quality of the memories being evoked."[21]

Either way, this piece reveals another device which evokes the subconscious: that is, the abandonment of a phrase in mid-development in favour of a different construction. In musical terms, this may involve the abrupt alteration of harmonic, melodic, and stylistic "constructions" and results, in this piece, in the development of new sections. This abandonment also produces a lack of melodic or harmonic closure which, in itself, creates disorientation. Although harmonic ambiguity has been examined in the previous paragraphs, the lack of resolution of dominant (V) chords at the end of sections contributes to the overall harmonic instability of the piece. Without any resolution, the sections and the dominant chords are forgone and the new sections begin in new tonal areas. For example, section 1 ends in V9/Ab while the following section begins strangely with an A minor harmony though the overall tonality of this section is G major; section 6 ends in G major (or is it V/C major?) while section 7 begins on an enharmonic V7/Ab major (or V/V/Db) and leads to a final V9/Db (or C#) to end the piece. Though we may consider the progression of V/V/Db to V9/Db as a cadential sequence to bring the piece to an end, the recurring lack of harmonic release throughout the piece suggest a stream of consciousness where neither mental nor musical closure exists. These abrupt harmonic reconstructions also contribute to the patch-work or additive style of musical writing and help to create the distinct sections of this work.

A further device used by Ives, involving the violation of normal order may also accompany the 'stream.' When the normal order — here, of harmony — is violated, the subconscious is alerted and engaged. In this piece, harmonic disorder is present, as seen

above, at the micro levels of the piece. Conspicuously, the overall harmonic framework of the work does reveal a general 'order.' A conventional harmonic structure of I-IV-V-? dominates the work at the macro level. (see Figure 1) If we consider that the song begins in C major, the subdominant arrival in section 5 and the dominant arrival at the climax of the piece, at section 6, suggest this structure. And though the piece lacks a return to the tonic, the harmonic order which embodies the greater part of the work cannot be denied. This apparent contradiction within the piece, between micro and macro levels, may also be understood as a reflection of Ives's life. This duality may emulate that of Ives's realm where, at once, the conventional and the innovative must coexist. While the larger, more apparent or macro structure of this piece follows musical conventions, the less visible — perhaps private — details show what may be called harmonic rebellion. Perhaps Ives's dual life is played out within the harmony of this piece. In life, as in his music, the conflicting realms may come together and be juxtaposed.

The juxtaposing of two or several ideas, within a phrase or thought, presents a final device used to evoke the subconscious. As mentioned above, ambiguity is made apparent through the juxtaposition of several ideas, creating a complex of thought and image within the music. Again, this juxtaposition may be vertical or horizontal. Horizontal layering is revealed, for example, in Ives's use of the four-note motive in section 6. Found in the high registers of the accompaniment, this motive shows a clear return of the music and therefore the images of section 5. In bringing back this motive, the cornet band and the American flag's "Red, White and Blue" are

revisited. With them, the patriotism of section 5 is carried through and Ives's message of section 6 — an appeal for the remembrance of community and heritage — is intensified by this layering of thoughts. The examination of layering within the music will continue in the following paragraphs as a more detailed discussion of melody and an investigation of Ives's use of quoted tunes develops.

It is apparent at this point, however, that through the use of the variety of devices discussed above, Ives found the tools for a developing musical language which allowed him space for musical innovation and freedom from convention, while giving him a forum for personal exploration. His language also enabled him to make music that is American in design and to identify and communicate, on a subconscious level, with his community — both past and present.

Using Quoted Tunes

Contributing further to our discussion, a third technique of realist fiction writers may now be addressed. A method by which writers could emphasize a passage or add dimension to an image, was to "use exact and universal representations" within a given work. This can be understood as the use or quoting of commonly-known material, in its original or a recognizable form, to evoke past images within a new and present work. Similarly, Ives used musical quotations within his work to convey the desired message. The quotations bring familiarity to the passages and draw us into the image. Not only does quoting from music of the past evoke memories, but Ives's quoting of almost exclusively American tunes again makes

us aware of the music's heritage. Ives quotes from virtually every genre of popular American music — that is, the music of the masses or of the common people — within his works. Folk-tunes like *My Old Kentucky Home* and *On the Banks of the Wabash, Far Away*, Unitarian hymns such as *Nettleton* and *In the Sweet Bye and Bye*, and military tunes and patriotic songs like *Dixie's Land* and *The Battle Cry of Freedom* play a prominent role in the fabric of his music. By quoting from these military tunes, for example, Ives may evoke his personal and America's universal memories of the Civil War and the abolitionist movement; while his use of hymn tunes may represent spirituality or more specific religious ideologies.

In *The Things Our Fathers Loved*, tunes from all three of these genres are quoted. Six popular American tunes are revealed; but, only fragments of these tunes are needed to evoke the desired memories. In this way, Ives's use of scraps or fragments of tunes again suggests the stream-of-consciousness technique. But here, the particular phrase of music being quoted and the original text associated with that phrase are significant and suggest a layering of specific ideas and images. Each section of the work, with the exception of the short fourth section, is given its own quoted tunes with which it can be identified. In the first measures of the song, for example, both the tunes *Dixie's Land* and *My Old Kentucky Home* are, at once, presented in the melody line.[22] (see Figure 2) Since the basic step-wise structure of both quoted melodies is similar, a three-way link between the present music and the two quoted tunes can be made. The layering of the three texts unveils a complex of thoughts and images below the music's surface. Specifically, the

juxtaposition of the words, at the end of this first phrase of music, reveals a meaningful text association. The words "soul" from the new text, "land" from *Dixie's Land*, and "home" from *My Old Kentucky Home* come together.

FIGURE 2: *The Things Our Fathers Loved,* mm. 1-3

1
2
3
p
I think there must be a place in the soul
Dixie's Land:
I wish I was in de land
My Old Kentucky Home:
The sun shines bright in the Old Kentucky Home

A link between the common "soul" and the land, where the land is Ives's home and the home of all forefathers of the American spirit, may be revealed. Perhaps, Ives is even suggesting that home is "made up" of what we find in our soul — this harbourer of the past.

The quoting of these Southern tunes by a New England abolitionist is, in itself, meaningful. Not only does the use of these tunes allow for the juxtaposition and association of three strong images; but, this association, this unity, may show Ives's attempt to bring together all Americans within images of one home, land and soul. Perhaps Ives, in choosing these tunes for the musical

introduction of the piece and following them with the quoting of Northern songs, is attempting to overcome old Civil War divisions that separated Americans by war and ideology. Just as Ives was "other" to the musical realm, though he desired recognition and searched for his own place within it, so could he recognize "other"-ness in the greater American community and attempt to bring unity through the evoking of common images. Perhaps, in making his music represent the past of all Americans, Ives desired his music to serve as mediator or as a bridge between North and South — reunifying America musically, as the Over-Soul unified people spiritually. But, in not juxtaposing Northern and Southern tunes directly — in separating them by function within the work (with Southern tunes dominating the introduction and Northern tunes revealing the images and the concluding statements) and by stylistic transition (at measures 4 and 5) — perhaps Ives is also recognizing the individualities of Northern and Southern Americans while understanding his own individuality within the American musical context.

In section 2, as the first of the four images is revealed, the melody line quotes the popular Indiana folk-tune, *On the Banks of the Wabash, Far Away*. The text of this tune reveals reminiscences of a fond childhood and a parent lost,[23] which parallels Ives's life. In revealing this underlying message, the quoted tune encourages a connection between the parent (George), the music (a popular American folk-tune), and the organ on the Main Street corner. Though the image of the organ remains ambiguous on a textual level, within this new framework and a discussion of quoted text and tune,

the image of the organ grinder prevails. Reflections of a street performer's musical repertoire more clearly represents the unconventional — to the church organ's convention — in music. And since, for Ives, his father was the greatest symbol of musical innovation, it seems reasonable that these symbols of musical experimentation and invention should come together here. But the tune's title, the implied "far away," reminds us that the images and Ives's father are in the past and beyond reach.

"Far Away" may also convey the physical distance of the Wabash river from Ives's New England home. In section 3, we are indeed in New England as Aunt Sarah's gospel melody is an exact representation of the revivalist hymn tune, *Nettleton*.[24] The vertical compression of sections 2 and 3 may then, in this new context, represent a musical drawing together of what is within and outside of Ives's grasp — New England and convention on one hand and Ives's father and his innovative inspiration on the other. These sections may reflect Ives's desire to bring the "far away," beyond New England's physical and metaphysical boundaries, closer through memories — bringing to us universal images of small-town America within the musical foreground, the deeper message of Liberty and the personal reminiscences of his father within the background of the piece.

Horizontal juxtaposition of quoted material continues to play an important role as section 5 begins with a quotation of the patriotic song, *The Battle Cry of Freedom*. Here, two fragments of this same tune are juxtaposed. (see Figure 3) This adds to the intensity of the moment and compounds the image being revealed. As the village

cornet band begins to play, the melody line anticipates the patriotic appeal of section 6 with the quoted tune's opening verse, "Yes we'll rally round the flag, boys." Meanwhile, the right hand of the accompaniment quotes the tune's chorus, "Union forever, Hurrah boys, hurrah!"

FIGURE 3: *The Things Our Fathers Loved,* mm. 11-13

11
12
Melody
vil- lage cor-netband, play - ing in the square.
The Battle Cry of Freedom (verse):
Yes we'll ral- ly round the flag, boys,
Accompaniment
The Battle Cry of Freedom (chorus):
Union forev - er Hurrah boys, hurrah! Down
13
The town's Red, White and Blue,
Yes we'll ral - ly round the flag,
with the Trai - tor,

Ives's layering of tune fragments also reveals a horizontal patch-work technique designed to disorient the listener. Using two fragments from the same tune, Ives further violates the normal order of that tune, therefore contributing to the ambiguity of the images being portrayed and emulating the mental patterns of the subconscious mind. The use of quoted material suggests that Ives was conscious of the implications of these techniques and of the messages that could be communicated at a deeper level within the music. For example, even at measure 13, while the quoted tune gives the "rally round the flag," the new text provides "the town's Red, White, and Blue." This compounded image of the flag emphasizes the patriotism of the section and the importance of the connection of the land to the common soul.

These messages continue into section 6 where, again, the representation of quoted tunes reveals increased layering. At measure 16, the gospel hymn professing eternal life, *In the Sweet Bye and Bye*, is introduced as the melody line.[25] (see Figure 4) But, as seen in the first section, the melody suggests more than one tune. The opening verse of *The Battle Cry of Freedom* is again revealed in this melody line; while, in the accompaniment, the four-note motives already discussed prove to be fragments of this tune's chorus.

FIGURE 4: *The Things Our Fathers Loved,* mm. 16-18

16
17
18
Melody
I know not what are the words
In the Sweet Bye and Bye:
we shall meet on that beau-ti-ful shore
The Battle Cry of Freedom (verse):
Yes, we'll ral-ly round the flag
Accompaniment
The Battle Cry of Freedom (chorus):
U-nion for-ev-er Hur - rah boys, hurrah!

This complex of text juxtapositions may serve as a magnifier of Ives's personal plea — a plea for an ever-lasting commitment and remembrance of the flag and the American life and heritage for which it stands.

The most significant of the layering, however, comes in the last section of the work and at the most poignant moment. If we consider that the melody of section 6 is an exact representation of the hymn *In the Sweet Bye and Bye*; we find that, beginning at section 7 (the last beat of measure 20), the hymn's text is: "we shall meet." (see Figure 5) The exact quotation of the hymn, then, ends on the second

beat of measure 21. If we juxtapose this quoted text onto that given by Ives, and pay attention to Ives's own punctuation, the following phrase is revealed: "we shall meet our Fathers, loved."

FIGURE 5: *The Things Our Fathers Loved,* mm. 18-22

Ives's layering of the quoted and his own text is significant and deliberate. When we consider that Ives's father had died some 20 years earlier and that, perhaps, Ives had equated all that was good and American with his father and the past, we may see this final statement as a desire for a father/son reunion in the sweet bye and bye. Supporting this, Feder suggests that the song is "an instance in which his childhood and George's were merged among the symbols of boyhood" and that, as with much of Ives's music, this art was motivated by Ives's mourning for his father.[26]

The final measures, then, show the most complex of the song's juxtaposition of images and memories. The layerings of tunes, of written and unwritten words, and of the most audible harmonic, melodic, and tonal ambiguities of the piece are conflated into two measures. Even temporal conflation occurs. Past, present and future are brought together as the song's overall present tense is challenged by the past tense of the word "loved," on the last note of the piece. The unspoken quoted text "we shall meet" suggests the future and the hopes of reunification or, perhaps, of a rediscovery of the past, the heritage or the common. The technique of juxtaposition, then — used to engage the subconscious mind with complexities of image, music, text, harmony, or even time — gives meaning to the piece as it communicates a multitude of ideas within mere moments of music. The further use of quoted material for these purposes contributes to the breadth and dimension of the possibilities.

A Moral Orientation and The 'Naive Narrator'

The final technique of nineteenth-century writers which is pertinent to our study is the giving of "a fundamental moral orientation" to a work. A spiritual conviction was the driving force in the Iveses pursuit of social justice and their involvement in social reformation, while also being strongly advocated in Emersonian dialogue. Deep moral conviction was part of Ives's upbringing and, therefore, of his past. Ives's personal moral convictions, then, come from his social context and can be revealed within his words and music. As Maynard Solomon states, Ives saw his music, on one level,

as "a purely moral discipline" which took on the character of a "moral crusade."[27] We may consider this conviction as being represented through the quoting of spiritually-motivated music (in sections 3, 6 and 7) and, as discussed in the opening pages, through the presence of the literary technique of the 'naive narrator.'

This fourth technique is truly related to the previous three and can be used here to express the real synthesis of these four techniques into a language that is transcendentally based. The use of common American and spiritually-driven images (as in section 3) as subject matter, the focus on Liberty for all as a central theme of the piece, and the framing of the piece with images of metaphysical spaces — that is, the "soul" or the moral center of our being — convey an overall message of moral fortitude. The deliverer of the moral message, the naive narrator, is used within the stream-of-consciousness technique to convey the images of the past and of Ives's childhood as they are vertically compressed within a few measures of text. The journey of images in this piece, then, is also a journey of rediscovery of the self for Ives. His childhood and identity are strongly linked to a past with his post-Civil War father — a father who appreciated and encouraged his musical self.

As we have seen, Ives's father is present within the piece through quoted inferences as well as through the title of the work itself. Ives, then, is the naive narrator who looks back and sees an idyllic time on which his life and his beliefs are based. The layering of quoted tunes, the technique of representation, adds a musical past to the memories and the childhood being evoked. As the tunes are juxtaposed, the images are compounded, the subconscious is engaged

and the past is made alive. Ives is, in this sense, reunited with his father through the use of techniques of his music making. Even as the song ends, Ives's hope for an eternal unity is made clear as several devices come together. The subject matter is, on a personal level, Ives's father. Juxtaposed onto this image is the quoted hymn, *In the Sweet Bye and Bye*. Harmonic disorientation — through shifts and unresolved dominants — evokes the subconscious and brings Ives, in this way, closer to his father. The piece ends without harmonic, melodic, or rhythmic closure allowing the image to linger — to remain "in [Ives's] soul"[28] — and for the eternity of "the sweet bye and bye" to begin. The four techniques, then, come together in this moment and allow Ives, far below the music's surface, to reveal his most personal and vulnerable hopes, dreams, and sorrows.

The technique of the naive narrator also enables Ives to present "the song without knowing the words;" that is, to reveal images of the past without their true or harsh details. The images that are presented, on the surface, are in an idealized form. But, as is true of the past and of Ives's dual life, less idyllic images are also presented, perhaps at a deeper level, through this technique. In an ironical sense and within nineteenth-century literature, the presence of the naive narrator has also suggested a questioning of the events described and of the past that holds them. Here, the technique reveals the incongruity of events like the Civil War with the moral and spiritual environment otherwise suggested in the song. Below the surface images described by the text, the music may present the reality of war, the fight against slavery, and a time of ideological division in America's past. Both sides of the conflict are revealed

through the presence of quotations from Southern and Northern tunes. As discussed earlier, the Northern and Southern tunes are not horizontally juxtaposed, though their patriotic songs are bridged by the popular Indiana tune, *On the Banks of the Wabash* and the New England revivalist hymn, *Nettleton*. As the images have revealed a journey down Main Street, the music itself has taken us on another journey. We are led, through the quoted tunes, from the South and make our way Northward to Ives's home. Though both sides have been recognized, the ideologies originating in the North are triumphant and the struggle of the Fathers is recognized.

The idyllic images of Ives's childhood, unblemished memories of the past, seem to cover a deeper struggle and memories of lives lost and democracy challenged. Surface images then seem to represent, as has been suggested with Louisa Alcott, the way things "should have been"[29] rather than the way they really were. They represent, perhaps, Ives's personal ideals of a childhood filled with firmly entrenched traditions, beliefs and security of identity. The reality, again, seems to have been far removed from these images as Ives's youth suggests much uncertainty as to social role and gender identity. The naive narrator and the morality attributed to it may, therefore, be a tool for covering or revealing reality. The strength of the technique, then, is its double perspective or its dual function.

Conclusion

All four literary techniques that we have investigated have been revealed in musical terms within this example of Ives's post-

1910 musical work, *The Things Our Fathers Loved*. Ives's use of these American literary techniques was therefore deliberate and can be understood in several ways. As discussed earlier, Ives may have seen these techniques as the tools by which he could develop a uniquely American musical language. The language grew from within the turn-of-the-century American social context and had, as its foundation, American history and ideology. Rooted in transcendentalism, the techniques could also assist Ives in expressing and reexamining himself — both his personal and social identity. The techniques reflect the philosophy's inherent dualities and incongruities, which allowed for a breadth of interpretation and offered to Ives a method by which he could accept his dual life, accept convention in his social sphere but reject it within his private and musical realms.

The techniques may further have assisted Ives in understanding and developing his, specifically, musical self — as an American and as a male music maker. In turn, Ives hoped to give his music a nationality and a gender. As an American musician, Ives saw his music as a mirror or a journal which reflected his and the nation's thoughts and actions. On the other hand, as a male musician, Ives wished his music to reflect the masculine strength and determination of the American frontiersman. Ives's musical innovations, propelled by these techniques, encouraged a musical language that acknowledged a past of industriousness and invention. Though a detailed study of the effect of Ives's gender ideology on his musical language is beyond the scope of our study, I submit that an understanding of Ives's use of literary techniques, as seen here, can

only encourage an examination of Ives's music as male. A brief glimpse into the matter and the present discourse surrounding the issue is reserved for the following section.

For now, though our examination offers some insight into the influences and the tools of Ives's musical language, many questions remain. Ives's body of music has become more fully appreciated and recognized as the investigation continues. The recognition for which Ives hoped is delivered posthumously as Ives has achieved a place among the American musical forefathers and has, himself, become understood as a musical frontiersmen. His recognition has gone beyond America's borders and into the universal musical sphere. His music has perhaps become, in transcendental terms, part of the Over-Soul.

NOTES

[1]Stuart Feder, *Charles Ives: "My Father's Song."* New Haven: Yale University Press, 1992.

[2]Charles Child Walcutt, *American Literary Naturalism, A Divided Stream*, Westport, Conn.: Greenwood Press, Publishers, 1956, pp.vii, 10, 11.

[3]C. Hugh Holman, *A Handbook to Literature*, 4th edition, Indianapolis: Bobbs-Merrill Educational Publishing, 1980, pp.368, 286.

[4]Rosalie Sandra Perry, *Charles Ives and the American Mind*, Kent: The Kent State University Press, 1974.

[5]Charles Ives, "The Things Our Fathers Loved," in *114 Songs*, New York: Peer International Corporation, 1955, pp.91-92.

[6]Ives, "Postface" to *114 Songs*, end of first and beginning of second of 2 unnumbered pages after page 260.

[7]Previously discussed in Chapter 1; see also Ralph Waldo Emerson, "The Over-Soul," in *Ralph Waldo Emerson*, ed. Robert Poirier, New York: Oxford University Press, 1990, pp.152-165.

[8]David Bowers, "Democratic Vistas," in *American Transcendentalism : an anthology of criticism*, ed. Brian M. Barbour, London: University of Notre Dame Press, 1973, p.15.

[9]Emerson, "The American Scholar," in *Ralph Waldo Emerson*, p.50.

[10]Edwin H. Cady, *The Light of Common Day: Realism in American Fiction*, Bloomington: Indiana University Press, 1971, p.5.

[11]Perry, *Charles Ives and the American Mind*, p.70.

[12]William James, *The Principles of Psychology*, New York: Henry Holt, 1890, vol. 1, p.239.

[13]Perry, *Charles Ives and the American Mind*, p.60.

[14]My interpretation of both: Robert Humphrey, *Stream of Consciousness in the Modern Novel*, Berkeley and Los Angeles: University of California Press, 1965, pp.72-76; and, Perry, Ibid, p.51.

[15]Daniel H. Borus, *Writing Realism*, Chapel Hill: The University of North Carolina Press, 1989, p.36; Edwin H. Cady, *The Light of Common Day*, p.27.

[16]Larry Starr, *A Union of Diversities*. New York: Schirmer Books, 1992, p.57.

[17]Feder, *Charles Ives: "My Father's Song."* p.255.

[18]Perry, *Charles Ives and the American Mind*, p.56.

[19]The second piano sonata, known as the *Concord Sonata* (1910-15), is one well-discussed example of Ives's engaging of transcendental ideals within musical form. Each movement is named after a known transcendentalist, individual or family, and is accompanied by philosophical prose. The prose itself, called *Essays Before a Sonata*, focusses the listener and helps reveal the images that Ives wishes to portray in musical terms. The words accompany the music but can only follow or precede it. Contrarily, songs enable the entwined prose to be revealed at the time of the music.

[20]Ives, "The Things Our Fathers Loved," pp.91-92.

[21]Starr, *A Union of Diversities*, p.63.

[22]Clayton W. Henderson, *The Charles Ives Tunebook*, Michigan: Harmonie Park Press, 1990, pp.73, 120. Titles used here are according to Henderson.

[23]See Henderson, Ibid, pp.126-127.

[24]Ibid, pp.126-127, 42-43.

[25]Ibid, pp.67, 33.

[26]Feder, *Charles Ives: "My Father's Song"*, pp.253 and 3.

[27]Maynard Solomon, "Charles Ives: Some Questions of Veracity," in *Journal of American Musicological Society*, vol.40, 1987: 467.

[28]Ives, "Things that Our Fathers Loved," p.92.

[29]Martha Saxton, *Louisa May: A Modern Biography of Louisa May Alcott*, Boston: Houghton Mifflin Company, 1977, p.3.

CONCLUSION

Through a discussion of Ives's social context in Chapter 1 and an analytical examination of his music in Chapter 2, I have investigated the link between transcendentalism, social identity and the development of Ives's musical language. Ives's search for identity was the impetus for his look backwards into the past and his subsequent discovery of American Transcendentalism as a means of identifying with his American social heritage.

The music was one vehicle for Ives's ideology which encouraged freedom of expression as well as escape from convention, through innovation and creativity. The philosophical doctrine assisted Ives in justifying his identity — as an American and, specifically, a New England male musician. While my analysis has examined how Ives reveals his American and New England identity through the music, the equally important issue of Ives as male musician has not been addressed. Though discussed as part of an examination of Ives's social context, the idea of gender identity in Ives's music goes beyond the analytical scope of this study. However, a few ideas that were revealed through my investigation, which included current gender discourse in music, may prove helpful for those wishing to consider Ives's music in these terms — that is, how gender identity contributed to Ives's music making and how Ives made his music "male." The following paragraphs hope to offer some possible direction to this end.

As indicated earlier, Ives's concerns about his gender identity, influenced by rigid nineteenth-century ideals, was one fundamental

reason for his need to justify himself and his art through both music and prose. His struggle with gender conventions resulted in the fierce justification of his musical self, his vehement battle against the emasculation of music, and his awareness of the social stereotype of the effeminate male musician. As suggested in Chapter 1, Ives's identity may have been linked to American Transcendentalism through the 'self-reliant', frontier ideal that many associated with Thoreau. At once, this ideal was American in its concepts of ingenuity and innovation while exhibiting idealized male traits of strength and endurance. In this way, the two components of identity could be linked, for Ives, within his ideology.

The techniques discussed in Chapter 2 and revealed through Ives's contemporary literary movements can, therefore, be associated with gender-related issues. Some literary scholars, while understanding gender as a structural influence of behaviour and thought,[1] suggest that the use of the techniques themselves reveal issues of gender. Edwin Cady, for example, states that the techniques "cut down [on the] emotional and sentimental,"[2] and provided one method of "desensualizing" or removing the female element within their art. Even within Ives scholarship, Maynard Solomon indicates that Ives employed these techniques to make his music masculine, "to conceal any traces of the 'soft-bodied' and to root out unwanted or unacceptable feelings" — elements that Ives considered emasculating to his music. Judith Tick, in the most recent study of Ives and gender, and others have suggested that Ives's fear of emasculation, which required a preservation of identity, was one of the first causes of Ives's use of modern innovations[3] and techniques.

Statements such as these indicate that even the techniques examined within this study may provide clues to Ives's "gendering" of his music.

In addition, nineteenth-century gender socialization influenced artists beyond the musical realm; and, within contemporary literary movements, we find further association between identity and the use of modern techniques. American male writers of the turn of the century, such as Henry James and William Howells, experienced similar questioning of identity as did Ives and therefore, as Alfred Habegger suggests, developed and used literary techniques to escape the social category of "sissy" to which they were affiliated, "to win [their] manhood, and to represent in narrative what it meant to grow up male in their time and place."[4] Beyond its roots in transcendentalism, contemporary American literature and its techniques may have been of further interest to Ives because these fellow American artists were expressing a similar struggle. Perhaps Ives felt a common bond with and therefore looked to these writers for inspiration and for a way to convey their common message.[5]

Further to an examination of the techniques of contemporary American artists (which could, of course, include the visual arts), "male"-ness in Ives's art may be investigated through more conventional musical means. Traits historically associated with "masculine" in music have been discussed and examined by several music scholars within and outside the specific discussion of Ives. Though no scholar to this date has examined Ives's music in terms of its possible "gender," several scholars have sufficiently discussed its existence to make an investigation relevant. For example, while

Burkholder agrees that "[Ives's] mature works required of [him] a new musical language," the Cowells and Stuart Feder consider this new language to have been a "masculine language" with "strong and tough" dissonances, "wide" male intervals, and with a masculine "complexity" of rhythms, density of texture, etc.[6] An investigation of these male traits would prove interesting if we were to compare Ives's music to that of a European artist that Ives considered emasculated — Chopin or Sibelius, for example.[7]

Outside the specific discussion of Ives, Susan McClary has searched traditionally-known musical constructions for a method of understanding gender in music and has revealed characteristics that she and others before her have considered representing of gender. For example, in discussions of cadence, triads, beats, etc.; oppositions abound between musical traits considered complete/major/strong/ male and those considered incomplete/minor/weak/female.[8] Though we must be careful in the interpretation of general oppositions such as these, the ideas are worth examining within the discussion of Ives — a composer who clearly wished and searched for methods to give his music and therefore himself a strong sense of male identity. As Joseph Reed affirms, "Ives [saw] identity to be a man's purpose, his seriousness, what he thinks it is that counts about him."[9]

Of particular interest in McClary's discourse, however, is her discussion of the relationship of the body and sensuality with the "feminine" realm.[10] McClary's interpretations fall in line with Ives's own discourse about the "desensualization" of music — a further method of making the music "male." However, Ives has gone further to consider sensuality and its "slimy grooves"[11] as decadent, amoral,

female, and destructive to American male music. The moralization of music therefore, in addition to revealing Ives's religious and social-reformer background, assisted in making his music "impervious to sensuousness"[12] and therefore male.

There seems to be enough evidence within Ives's own words, within Ives's scholars' discourse and within music/gender discourse itself to indicate the need for an examination of gender identity in Ives's music. Identity, in its many forms, was a life-long struggle for Ives and, therefore, must have found expression through Ives's music as it did in his prose. His musical language must also have been influenced by such turmoil, though further investigation of the precise manner in which this can be interpreted continues.

Indeed Ives's words, even within his "Postface" to *114 Songs*, both asks the question and offers a response concerning this struggle. First, the question. As Ives asks from behind the cloak of the third person, he starts: "Wedged in between the sewing machine and the future he examines himself, as every man in his position should do;—"What has brought me to this?—Where am I? Why do I do this?"—"these are natural inquiries." But, in response to this, Ives justifies his identity in an interesting way: in his personification of "the song." I believe that in justifying the existence of the song, here, Ives justifies himself, his identity, and his particular existence. With this musical genre as his guise, Ives makes a bold claim for <u>his</u> individuality and <u>his</u> deviation from the beaten path while stating clearly that he identifies himself with the ordinary or 'common' person. It is an appeal to be allowed to be himself and to have his musical and private self, in some way, heard. As discussed within our

analysis of the music and as has been understood for many of Ives's personally-exposing statements, the real message lies hidden under the surface:

> A song has a few rights the same as other ordinary citizens. If it feels like walking along the left hand side of the street—passing the door of physiology or sitting on the curb, why not let it? If it feels like kicking over an ash can, a poet's castle, or the prosodic law, will you stop it? Must it always be a polite triad, a 'breve gaudium,' a ribbon to match the voice? Should it not be free at times from the dominion of the thorax, the diaphragm, the ear and other points of interest? If it wants to beat around in the valley, to throw stones up the pyramids, or to sleep in the park, should it not have some immunity from a Nemesis, a Rameses, or a policeman? Should it not have a chance to sing to itself, if it can sing?—to enjoy itself, without making a bow, if it can't make a bow?—to swim around in any ocean, if it can swim, without having to swallow "hood and bait" or being sunk by an operatic greyhound? If it happens to feel like trying to fly where humans cannot fly,—to sing what cannot be sung—to walk in a cave, on all fours,—or to tighten up its girth in blind hope and faith, and try to scale mountains that are not—Who shall stop it! — In short, must a song always be a song![13]

NOTES

[1]Daniel H. Borus, *Writing Realism*, Chapel Hill: The University of North Carolina Press, 1989, p.10.

[2]Edwin H. Cady, *The Light of Common Day: Realism in American Fiction*, Bloomington: Indiana University Press, 1971, pp.8-9.

[3]Judith Tick, "Charles Ives and Gender Ideology," in *Musicology and Difference: Gender and Sexuality in Music Scholarship*, Ruth Solie, ed., Los Angeles: University of California Press, 1993, p.86.

[4]Alfred Habegger, *Gender, Fantasy, and Realism in American Literature*, New York: Columbia University Press, 1982, p.xi.

[5]Ibid, p.ix.

[6]J. Peter Burkholder, *Charles Ives: The Ideas Behind the Music*, New Haven: Yale University Press, 1985, p.18; Henry and Sidney Cowell, *Charles Ives and His Music*, New York: Oxford University Press, 1957, p.72; Stuart Feder, *Charles Ives: "My Father's Song,"* New Haven: Yale University Press, 1992, pp.334-335.

[7]Charles Ives, *Memos*, John Kirkpatrick, ed., New York: W.W. Norton & Company, 1972, p.135.

[8]Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*, Minnesota: University of Minnesota Press, 1991, pp.3-34.

[9]Joseph W. Reed, *Three American Originals*, Middletown, Connecticut: Wesleyan University Press, 1984, p.132.

[10]McClary, *Feminine Endings*, p.17.

[11]Ives, *Memos*, p.136.

[12]Maynard Solomon, "Charles Ives: Some Question of Veracity," in *Journal of the American Musicological Society*, vol.40, 1987: 466-468.

[13]Ives, "Postface," to *114 Songs*, New York: Peer International Corporation, 1975, second page of 2 unnumbered pages after page 260.

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